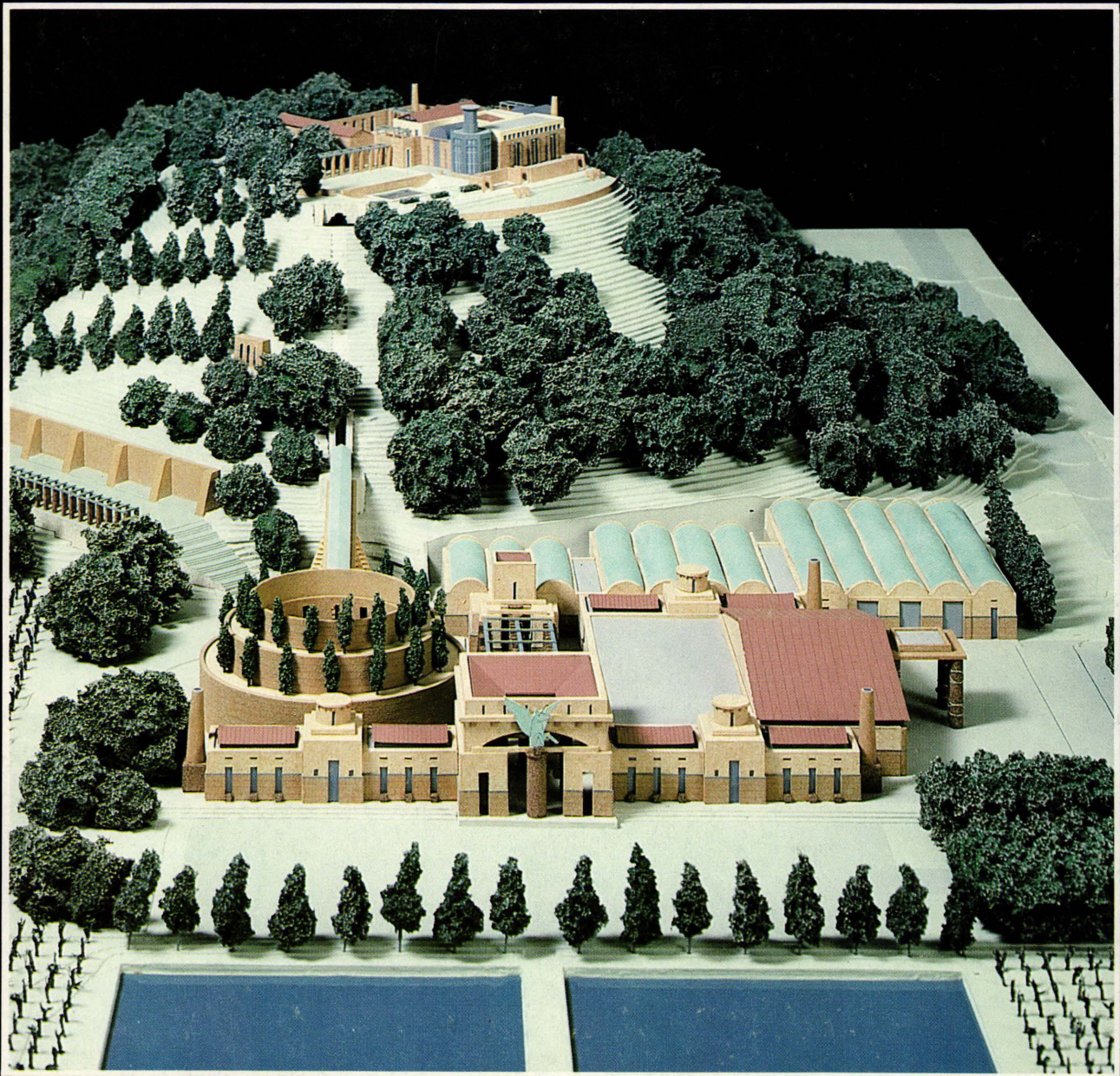


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Uss Cyclone Fence

**Be a bulldog
when you
specify fence**



Be a bulldog when you specify fence ...insist on these critical features:

You can't tell everything about chain link fences just by looking at them. That's why we think you should know and specify exactly what you want.

Take terminal posts. Do you want them open or round? A round pipe can trap moisture and corrode from within; it will crimp if something runs into it. But USS CYCLONE Fence's roll-formed terminal is 20% stronger than a 3" pipe. It bonds better with concrete. And all surfaces are exposed—and zinc-coated for protection.

How about the way the fence fabric is attached to the terminals? What's the difference between 11 or 12 gage bands spaced 14 inches apart, and 10 gage lock loops every 3.3 inches? The difference is each loop has 1,200 pounds holding power, and the fabric is woven right through them.

There are lots of very crucial details like this, and if you don't specify them—you won't get them.

USS CYCLONE Fence also offers today's specifier of fencing a wide selection of material coatings

Zinc Coatings

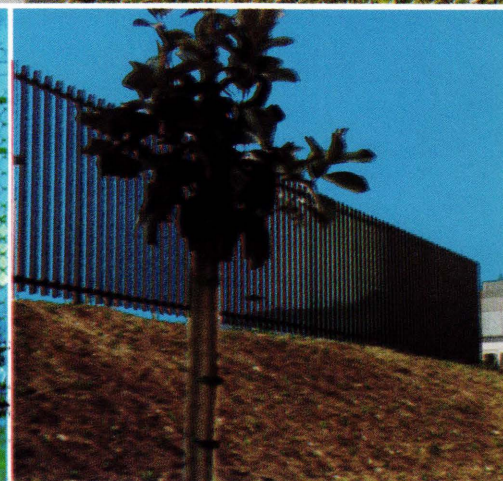
Zinc coatings on steel add corrosion resistance by protecting the steel base through barrier coating and electrochemical sacrificial action where the coated product is subjected to corrosive influence in service. As long as there is zinc present the steel will remain unaffected by the corrosive action of the environment to which the coated steel is exposed.

Aluminum Coatings

Aluminum provides a protective coating medium serving as a barrier coating rather than a sacrificial coating. The aluminum coating prevents attack of the steel by isolating it from the corrosive action of its surroundings. On comparable thickness, aluminum outlasts zinc three to five times longer on wire products.

PVC Coatings

For installation where aesthetics are important, specify our polyvinyl chloride (PVC) coated color systems. Green, black & brown are standard. The PVC coating is formulated to resist peeling, cracking and chipping; and is applied to both inside and outside framework surfaces by the thermal fusion method that prevents voids and porosity. All fence materials have a corrosion resistant zinc coating under the PVC as a double measure of protection if the PVC is damaged.



A Variety of Systems

In addition to our standard chain link fence, USS CYCLONE Fence offers custom built high security, recreational, and ornamental fencing systems.

USS CYCLONE Fence components are designed to blend strength and corrosion resistance into a unique fence system





- CYCLONE Fences installed many years ago are still providing the attractive appearance and positive security their owners required.
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- For a set of specifications—call or write your nearest sales office.

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products by
requesting
the literature
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write or call today for:**

- A comprehensive brochure on the entire USS CYCLONE Fence line
- USS CYCLONE Fact File
- USS CYCLONE Color Coated Chain Link and Ornamental Systems
- USS CYCLONE Aluminum-Coated Chain Link

Framework Physical Properties Comparison Chart

This framework comparison chart is based on the minimum yield strength of each section listed and the bending factors are theoretical. The actual performance of a given post, either pipe or roll-form, is slightly greater than listed on the chart. The values listed on the chart, however, provide a uniform evaluation of each section. The following products conform to ASTM F-669 strength requirements of metal posts and rails for industrial chain link fence.

		Outside Dimensions (Inches)	Material Thickness (Inches)	Weight Per Ft. Galv. (Pounds)	Section Modulus on Critical Axis (Inches³)	Minimum Yield Strength PSI	Theoretical Beam Load* (Pounds)
	CORNER POSTS						
	Roll-Form Post	3.5 x 3.5	.128	4.85	1.00	35,000	486
	3" O.D. Pipe (Sch. 40)	2.875	.203	5.79	1.06	25,800	381
	LINE POSTS						
	H Section	2.25 x 1.70	.125	3.26	.661	50,000	413
	Heavy C	2.25 x 1.70	.121	2.64	.506	45,000	316
	Standard C	1.875 x 1.625	.121	2.28	.395	45,000	247
	2½" O.D. Pipe (Sch. 40)	2.375	.154	3.65	.561	25,800	201
	TOP RAIL						
	Roll-Form Rail	1.625 x 1.25	.080	1.37	.158	45,000	237
	1⅝" O.D. Pipe (Sch. 40)	1.66	.140	2.27	.235	25,800	202
Theoretical Beam Load Strengths Were Computed As Follows:							
<div><div><div>Cantilevered Beam Load =</div><div><div><div>Yield Strength x Section Modulus</div><div>Height in Inches</div></div></div></div><div><div>Simple Beam Load =</div><div><div><div>Yield Strength x Section Modulus x 4</div><div>Length in Inches</div></div></div></div></div>							

Theoretical Beam Load Strengths Were Computed As Follows:

$$\text{Cantilevered Beam Load} = \frac{\text{Yield Strength} \times \text{Section Modulus}}{\text{Height in Inches}}$$

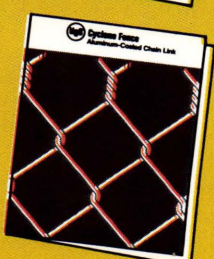
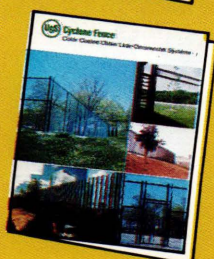
$$\text{Simple Beam Load} = \frac{\text{Yield Strength} \times \text{Section Modulus} \times 4}{\text{Length in Inches}}$$

*Beam Load is based on cantilevered load applied six (6) foot above grade for posts, and Simple Beam Load is based on mid-point loading of a ten (10) foot length of top rail.



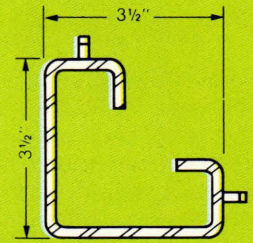
USS CYCLONE Fence comprehensive brochure. Covers all types of CYCLONE Fence with descriptions and photos of end uses. Typical specs and construction details, too. ADUSS 59-8013-01.

USS CYCLONE Fence Fact File. An ideal guide for architects, has five folders with specification data on gates, tennis court, color coated and security fencing. ADUSS 59-8047-99.



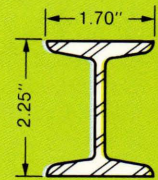
USS CYCLONE Color Coated Chain Link and Ornamental Systems. Pictures PVC coated chain link and ornamental fencing. Includes specification and construction details. ADUSS 59-8011-02.

USS CYCLONE Aluminum-Coated Chain Link. Highlights the characteristics of aluminum-coated steel fabric—strength, corrosion and heat resistance—that make it superior to all-aluminum or galvanized steel fence fabric. ADUSS 59-3947-03.



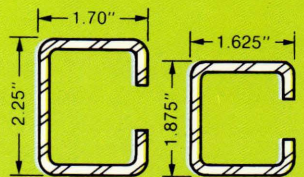
Terminal Post

The Cyclone terminal post is designed for security. It eliminates easily disassembled fittings. Each of the 10 gage lock loops spaced at 3.3" has a holding power of 1200 lbs. and the fabric weaves right through them.



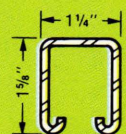
H-Section Line Post

The high-strength H-post meets the needs of the fence specifier who requires additional strength for high security and heavy load situations. It is designed like a beam and manufactured from high-strength steel.



Heavy "C" Line Post Standard "C" Line Post

Available in two sizes, these line posts utilize a more efficient shape of steel to achieve greater bending strength where it is needed—perpendicular to the fence line. They're designed open and coated uniformly on all surfaces to prevent corrosion and they have a high degree of notch toughness to resist low energy impact fractures when driven with power equipment.



Top Rail

Cyclone's top rail like the C-post is designed to efficiently resist directional loading. It completes the square configuration appearance of our framework and like other components it is uniformly coated on both sides and does not trap moisture.



Cyclone Fence Non-Restrictive Specification for Chain Link Fence

This non-restrictive specification is written in performance style, emphasizing strength and coatings and includes pipe alternates to the roll-formed sections. All components shown are non-proprietary, commercially available and in conformance with ASTM Standards.

Included in each specification is an option to mechanically drive the C-Section post 3'0" into the ground. We have used this construction method for many years and it is now specified and used by several state highway departments and a number of power companies. The depth of 3'0" has evolved through actual experience as the best overall post setting. Drive construction means less heavy equipment on graded and finished surfaces, less excess dirt from post holes, and less chance for posts heaving in frost.

When designing for a high security application, additional barb wire and fabric with smaller mesh openings should be considered.

SCOPE:

This specification covers chain link fence materials, including chain link fabric framework, gates, and fittings.

FABRIC:

Chain link fabric shall be aluminum coated conforming to ASTM-A491. Fabric shall be woven from 9 gage (coated size) wire in 2" mesh. Fabric 60" high and under shall be knuckled at both selvages. Fabric 72" high and over shall be knuckled at one selvage and twisted and barbed at the other selvage.

BARBED WIRE: (When Required)

Shall be aluminum coated double strand 12½ gage twisted wire with 14 gage, 4 point round aluminum barbs

spaced on approximately 5" centers conforming to ASTM-A585.

LINE POSTS:

Line posts shall be C-Section roll formed from steel conforming to ASTM-A570, Grade 45, 1.875" x 1.625" with minimum bending strength of 247 pounds under a 6' cantilever load continuous coated with 2.0 ounces of zinc-aluminum alloy in accordance with ASTM-A525, or 2⅝" O.D. standard weight galvanized pipe with minimum bending strength of 201 pounds under a 6' cantilever load coated with 2.0 ounces of hot dipped zinc in accordance with ASTM-A120.

TOP AND BRACE RAIL:

Top and brace rails shall be roll formed section of 1⅝" x 1¼" channel shaped rail with minimum vertical bending strength of 237 pounds on 10' span continuous coated with 2.0 ounces of zinc-aluminum alloy in accordance with ASTM-A525, or 1.66" O.D. standard weight galvanized pipe with minimum vertical bending strength of 202 pounds on 10' span coated with 2.0 ounces of hot dipped zinc in accordance with ASTM-A120. Top rail couplings 6" minimum in length shall be spaced at maximum 21' centers. Fabric tie wire shall be spaced at 24" maximum centers.

TERMINAL POSTS:

All end, corner, and pull posts shall be roll formed section 3.5" x 3.5" with minimum bending strength of 486 pounds on 6' cantilever load coated with 2.0 ounces of hot dipped zinc in accordance with ASTM-A123 or 2⅝" O.D. galvanized standard weight pipe with minimum bending strength of 381 pounds on 6' cantilever load coated with 2.0 ounces of hot dipped zinc in accordance with ASTM-A120. Gate

posts shall be of the following sizes for single swing gates or one leaf of double swing gates:

Leaf Width	Gate Post	Lbs/Lin. Ft.
Up to 6'	3½" x 3½" roll formed section or 2⅞" O.D. Pipe	4.85 5.79
Over 6' to 13'	4" O.D. Pipe	9.11
Over 13' to 18'	6⅝" O.D. Pipe	18.97
Over 18'	8⅝" O.D. Pipe	28.55

GATES:

Gate frames shall be tubular shaped, 1.90" outside diameter with welded or steel fitted corners. Braces and trusses shall be furnished when necessary.

GENERAL:

Posts and rails shall be roll formed, open seam self-draining shapes, hot dipped galvanized or galvanized standard weight pipe. All fittings shall be pressed steel or malleable iron and shall be hot dip galvanized conforming to ASTM-A153. Tie wires shall be minimum 9 gage aluminum or 11 gage galvanized steel. Line and terminal posts to be of sufficient length to allow for approximately 36" settings into concrete footing. Diameter of footings to be 10" for line posts, and 12" for terminal posts. Maximum spacing of line posts to be 10'0" unless noted on drawing. C-Section line posts may be mechanically driven 3'0" into the ground in lieu of concrete set. Elevation, property line stakes and grade stakes will be established by owner. Fence to follow ground line unless otherwise provided for in this specification. All material is subject to testing. Mill certificates will be submitted for approval upon request of owner.

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Views and opinions expressed in **ARCHITECTURE new jersey** are those of the writers and not necessarily those of the New Jersey Society of Architects.

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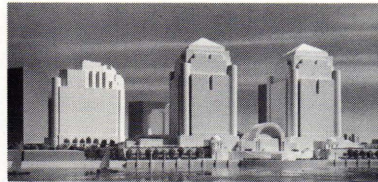
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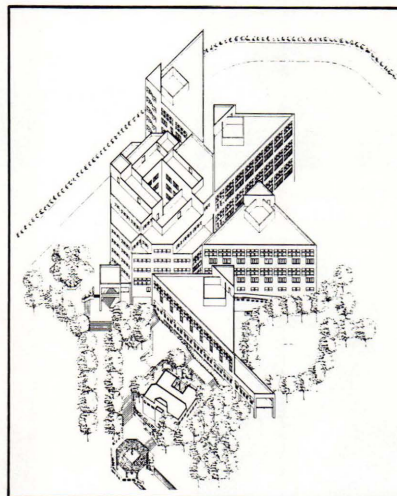
p. 2



p. 7



p. 26



p. 33

- 2 Checklist
- 6 Current Work
- 11 Commentary
- 15 Current Work
- 19 Additional Current Projects
- 23 Architechnology
- 24 Conversation With A Client
- 26 Office Profile — Wells Associates
- 29 Archives
- 32 Office Profile — Fulmer and Wolfe
- 33 Book Reviews

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checklist



1985 Officers.



Outgoing President Tim Moon receiving citation from Ned Gaunt.



Charles A. Wood, Jr., receives certificate for 50th year in architectural practice from Tylman Moon.



Joseph D. Bavaro, AIA



Ray Nadaskay, AIA

New Leadership

The 1985 officers of the NJ Society of Architects were inducted into office at the annual Past President's Dinner held at the Forge Restaurant, Woodbridge in December. *Eleanore K. Pettersen, AIA*, of Saddle River was installed 61st president of the professional society which dates back to 1896.

Other officers inducted were: *William M. Brown, Jr., AIA*, of the Newark firm of Brown and Hale, President-Elect; *Robert L. Hessberger, AIA*, partner in the Summit firm, The Hessberger Partnership, Vice President, and *Herman C. Litwack, AIA*, a partner in the Newark firm of Litwack-Shteir, Secretary. Inducted in absentia were *Edward N. Rothe, AIA*, a partner in the Edison firm of Rothe Johnson Associates, Vice President; and *Elizabeth R. Moynahan, AIA*, of Princeton, Treasurer.

Another highlight of the evening was recognition of 16 past presidents of the society who were in attendance.

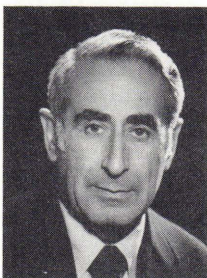
Edmund H. Gaunt, Jr., AIA, presented a citation to out-going president *Tylman R. Moon, AIA*, "in honor and with deep appreciation of the distinguished and unselfish service given to the chapter and the profession of architecture while serving with outstanding leadership, vision and ability."

An award was also presented to *Charles A. Wood, Jr., AIA*, who celebrated 50 years in the field of Architecture. Also celebrating 50 years but unable to attend were: *John S. Homlish, AIA*, and *James Timpson, AIA*.

Eve Koltish takes over as Executive Director of the N.J. Society of Architects succeeding *Helen Schneider, Hon. AIA*, who is retiring after twenty-four years. Eve has been with the Society for the past five years as Executive Assistant.

Architects In The News

Raymond Nadaskay, AIA, has been named chairman of the Society's 85th annual convention scheduled for September 26-29 at Bally's Park Place in Atlantic City.



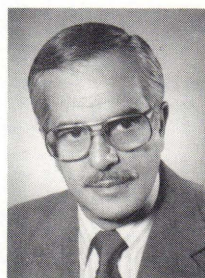
Harold D. Glucksman, FAIA



John D. Doran, AIA



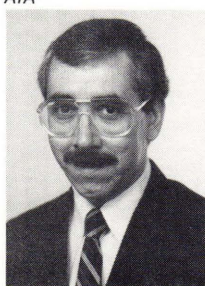
Michael Landau, AIA



Romeo Aybar, FAIA



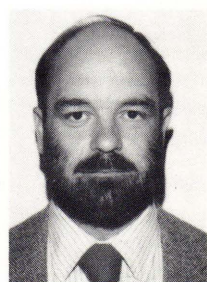
Kenneth Underwood, AIA



James Del Grosso, AIA



Eve Koltish



John Fitzpatrick, AIA



Rochelle Vitone

Nadaskay is a principal in the office of *Nadaskay-Kopelson* in Morristown.

Harold D. Glucksman, FAIA, has been appointed to the Nominating Committee of The American Institute of Architects.

Romeo Aybar, FAIA, has announced his candidacy for the office of Treasurer of The AIA.

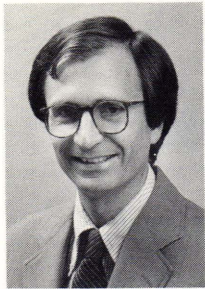
George C. Waters, AIA, has been appointed to a 5-year term on the N.J. State

Board of Architects.

Rochelle Vitone has established a consultancy, RSV DESIGN, for interior design services to architects, with an office in Upper Montclair.

Dean Marchetto, AIA, has designed a large condominium complex in Hoboken that will blend with the existing Turn-of-the-Century brownstones.

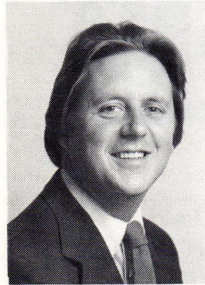
Joel Ives, AIA, and *Allen Weitzman, AIA*,



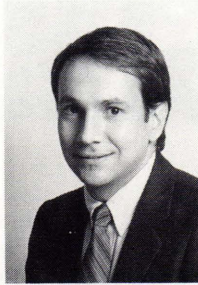
Henry H. Abernathy,
AIA



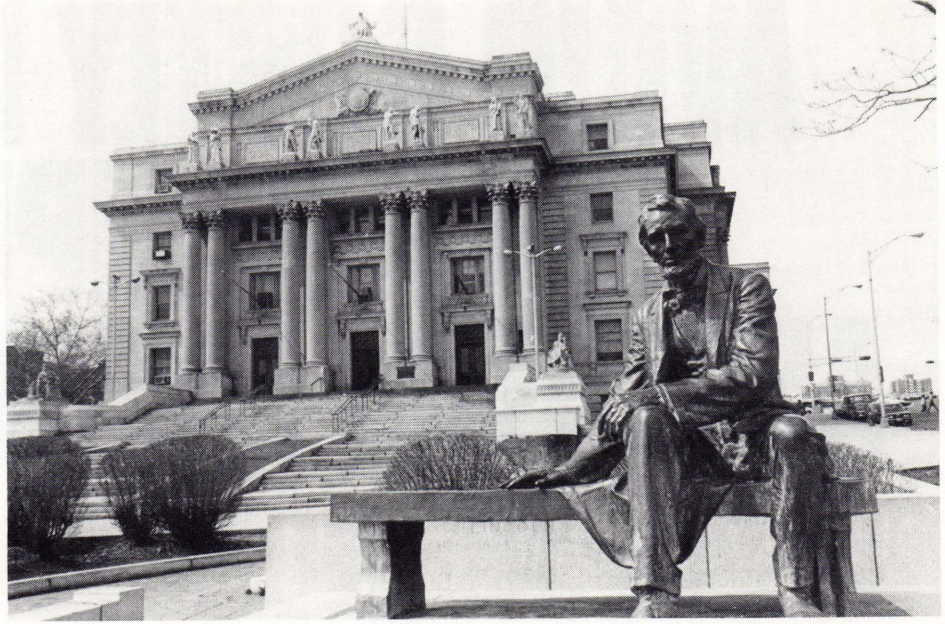
Thomas Farina, AIA



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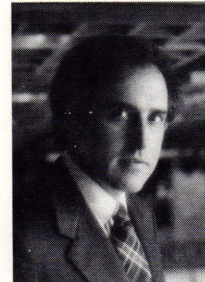
The Essex County Courthouse



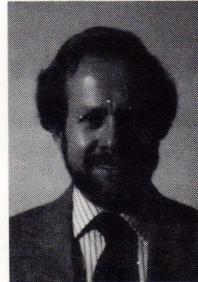
G.F.X. Geier II, AIA



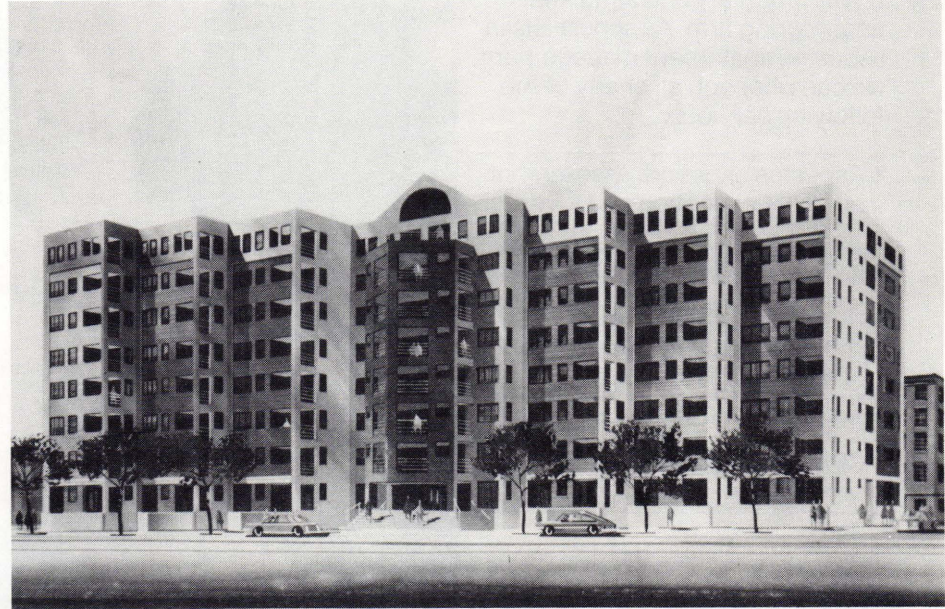
R. Stephen McDaniel,
AIA



Stanley J. Aronson,
AIA



Martin M. Bloomenthal,
AIA



Condos in Hoboken

are moving to larger offices in Fair Lawn in the Historic Radburn Plaza Building. The firm name has been changed to The Ives Group.

The Grad Partnership of Newark, has assembled an extensive team of preservation experts from Massachusetts, New York, and New Jersey to make recommendations for the restoration "to its original splendor" of the crumbling Essex County Courthouse designed by Cass Gilbert.

And there were promotions at The Grad Partnership: *John D. Doran, AIA* and *Kenneth R. Pearce, AIA*, became Partners. *Kenneth A. Underwood, AIA*, *John A. Fitzpatrick, AIA*, *Dennis A. Posen, AIA* and *Vasant Kshirsager, AIA* were promoted to Associate Partners. *James J. Gilesnan, AIA*, was promoted to Associate status.

The Hillier Group announced a new ownership program which allows qualified employees the opportunity to own stock in The Hillier Group, Inc. The new business corporation will own all assets and employ all staff not directly associated with the professional corporation. The Hillier Group, Inc. will centralize management and ease future expansion of the firm into areas outside the practice of architecture. In addition there were promotions: *Henry Abernathy, AIA* and *Thomas Farina, AIA*, have been elected Principals; *Robert Blakeman, AIA*, *Eric Rosenblum, AIA*, promoted to Senior Associates; *Gerard F.X. Geier, II, AIA* and *Steve McDaniel, AIA*, promoted to Associates.

Stanley Aronson, AIA, and *Martin Bloomenthal, AIA*, are now Project

Managers with The Hillier Group. *Aronson and Bloomenthal* were formerly associated with *Harrison Fraker* who is now Head of the School of Architecture and Landscape Architecture at the U. of Minnesota.

The office of CUH2A in Princeton promoted *Michael Landau, AIA*, a principal architectural designer with the firm, to Associate; *R. James Del Grosso, AIA*, was named Asst. Director of Project Management.

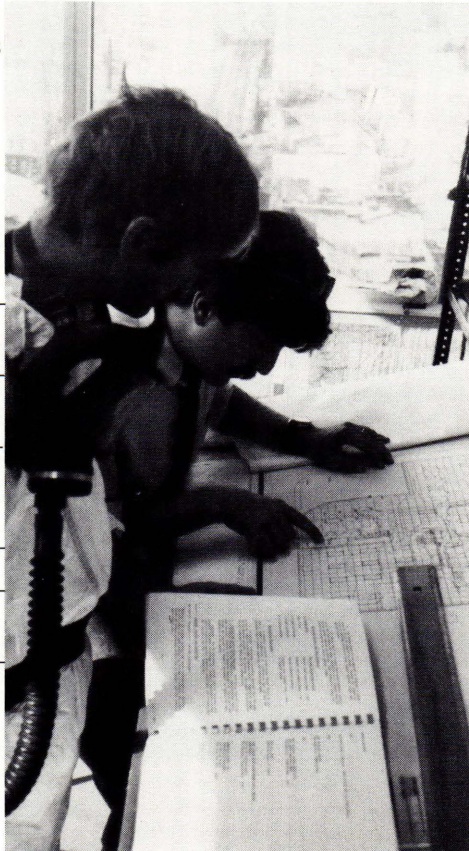
Just as this issue of ANJ was going to press, *Elizabeth Moynahan* resigned as Treasurer of NJSA due to business pressures. The Board of Directors unanimously appointed *Joseph D. Bavaro, AIA*, to fill her unexpired term. *Mr. Bavaro* is Principal and General Manager of The Hillier Group in Princeton.

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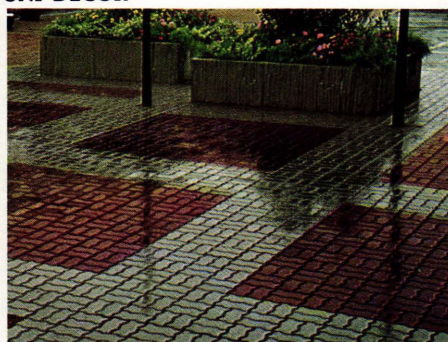
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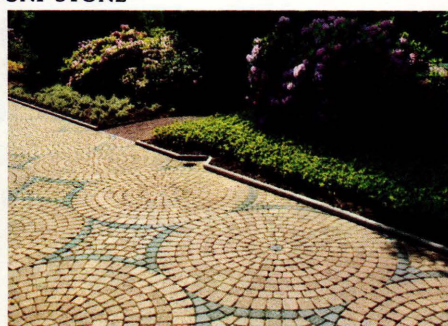
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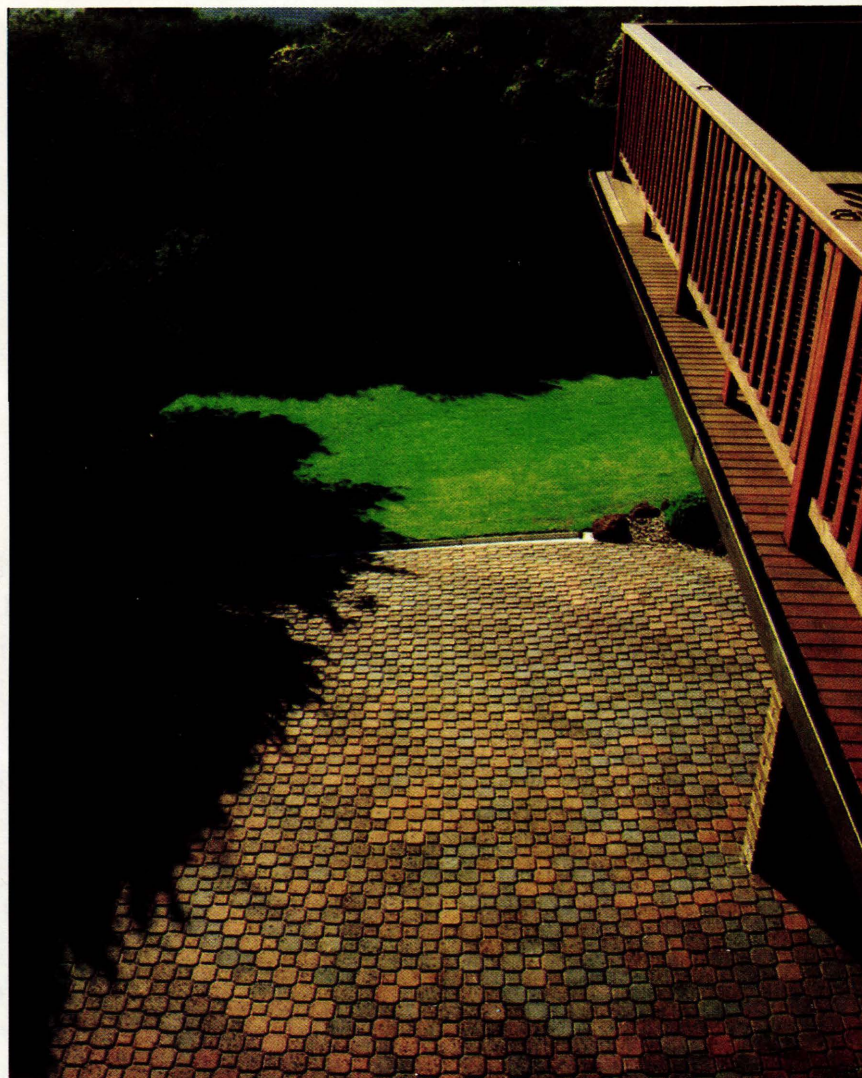
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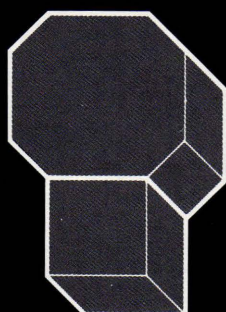
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With 15 years left in this century, we have elected to highlight in this first issue of 1985 not only the usual cross-section of architectural projects currently on the boards, but also the thoughts of our colleagues regarding the state of our profession. It is perhaps not surprising that the opinions expressed in writing are as widely varied as the results of the design process. The general upheaval of the profession in terms of what we see in designs ranging from Post-modernism to Late-modernism to High-tech can also be seen in the divergence of opinion of the state of architecture now. Some view architecture as expressive of a philosophy toward the human condition while others see architecture in terms of a more programmatic approach to getting buildings built. At the same time, many overlaps exist. The only conclusion that can be made from all of this is that we as a profession continue to explore a wide range of approaches to architecture as art and business, each of us learning from the other and attempting to enrich mankind as we do.



Newark Legal and Communications Center

Newark, NJ

Architect:
The Grad Partnership
Newark, NJ

Schematic design has begun on the Phase I 400,000 SF Newark Legal and Communications Center. Tenants in the building will include members of Northern Jersey's legal profession. This new concept in law office management will be linked by pedestrian walkway to Penn Station and by fiber optic cable to the Port Authority's satellite communications center. It will be the first of several buildings that are part of this mixed use urban development, a pro-



ject of the Port Authority of New York and New Jersey and the Newark Economic Development Corporation.

Slated for design in the second phase are 600,000 SF of hotel, offices, and commercial space with plazas, terraces, riverfront

esplanades, and a winter garden.

The complex is expected to spur the revitalization of Newark's downtown area and act as a catalyst in the transition of the city's industrial based economy to a service based economy.

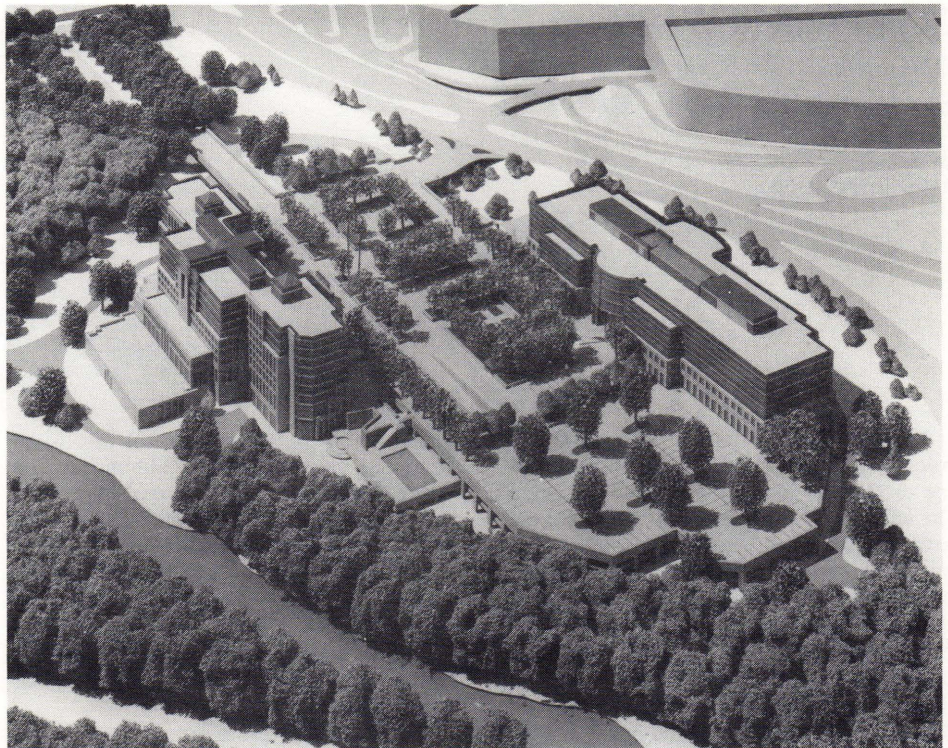
Office Center at Short Hills

Short Hills, NJ

Architect:
The Grad Partnership
Newark, NJ

This development includes a six story 237,000 SF office building and an eight story 245,000 SF hotel with associated parking. The 22.14 acre site is located in Short Hills, New Jersey fronted by the JFK Parkway and is framed by woods bordering the Passaic River.

The two buildings are connected by an entry plaza deck planted with bosques of trees and gardens which is, in fact, the top-most level of a 3 level parking structure. Ad-



ditional ground level parking is screened from view by a ramp rising on fill to the entry plaza level. The 300 room hotel will have conference and dining facilities, a ballroom and a health club with a swimming pool.

An environmental assessment has con-

cluded that the project will provide for the full development permitted in this office-research zone which will maximize revenues to the Township without producing any significant adverse environmental impact.

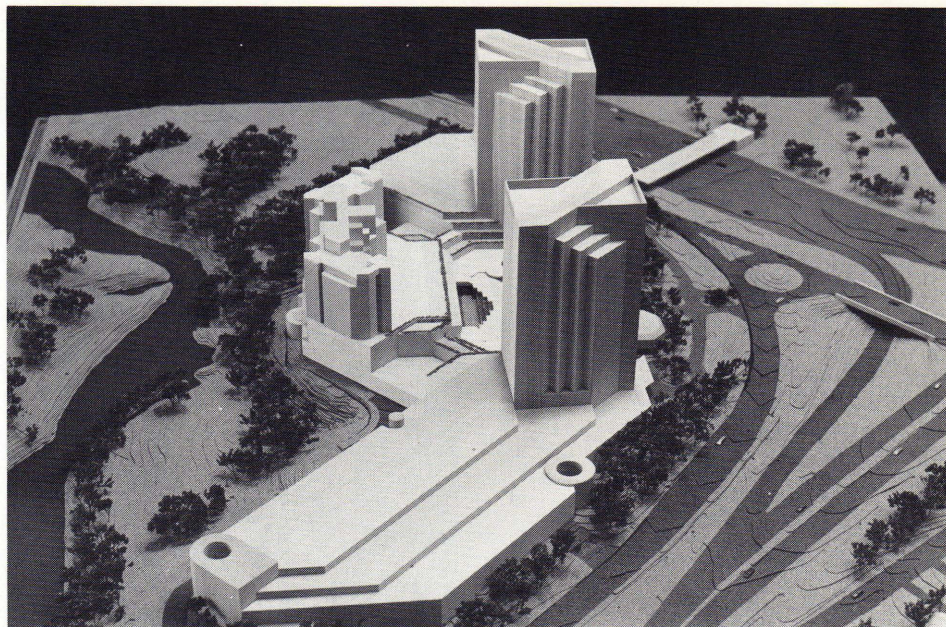
Tower Center Office and Hotel Complex

East Brunswick, NJ

Architect:
Rothe-Johnson Associates and
The Stubbins Associates
Iselin, NJ

Tower Center Associates is developing a large corporate office, hotel and conference center complex to be located in New Jersey at the intersection of the N.J. Turnpike and Route 18 in East Brunswick.

The complex will consist of two high-rise office towers, 16 stories in height and a 300-room hotel, 12 stories in height. The office towers will contain a total gross area of some 350,000 sq. ft. each, while the hotel comprises a total gross area of 303,000, for a total project gross area of over 1,000,000 sq. ft. The office towers and hotel will be situated over three adjoining parking struc-



tures, six floors in height, accommodating approximately 3,800 cars. The office towers and the hotel will form an interconnecting complex surrounding a large landscaped central plaza.

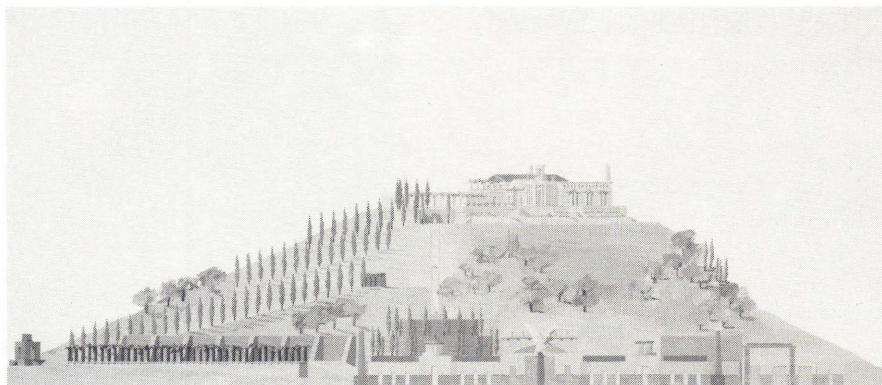
The project is intended as a high quality, prestige corporate office and conference center which is reflected in its architectural statement. The hotel is designed as a luxury hotel which is fully integrated and ar-

chitecturally compatible with the exterior treatment of the office building. In addition to the 300 rooms, the hotel will contain banquet and conference facilities including a conference and banquet hall seating 1,000 people, smaller meeting rooms seating from 400 to 800 people, restaurants, coffee shops and cocktail lounges. The hotel will be designed with the capacity to expand to 450 rooms at a later date.

Clos Pegase Winery and Residence

St. Helena, Napa Valley, CA

Architect:
Michael Graves



The myth of Pegasus tells us that the hoofprints struck by the winged horse landing on Mount Helikon were the beginning of the spring of the muses, the founding of the arts. The waters of the spring can be seen as providing both spiritual and physical sustenance, as the arts inspire our imagination and the waters irrigate our fields. It is fitting that Dionysus, God of Wine, was the favorite pupil of the Muses, for also within the Art of Winemaking, there exists the duality of the process of making the wine and the pleasure of drinking it. Within this larger context, we have developed the themes of winemaking, the cycles of the day and the seasons, and the relationship of the man-made to the natural landscape.

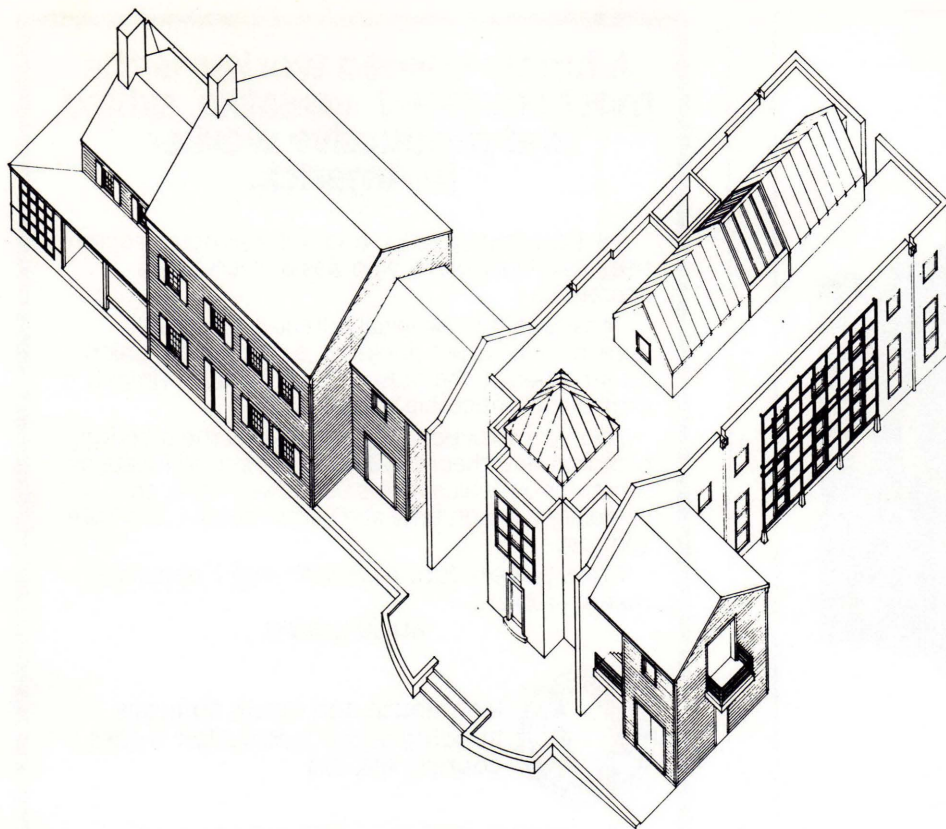
The site of the Clos Pegase winery has been organized along an axis of water

beginning with the spring, the grotto of Pegasus, carved into the summit of the knoll, and ending in the natural landscape at the winery's ponds. To one side of this axis are the public activities of the winery and the sculpture garden, and to the other side, are the winemaking functions. The residence, located on the "private" side of the axis, is protected from the public and production activities and enjoys views of the vineyards to the south and east.

A variety of architectural styles or characters may be found within Napa Valley, and our scheme for the Clos Pegase winery tends to evoke memories of a European ancestry. Character has been suggested by our attempt to establish a more archaic or timeless sensibility. Within the narrative or aesthetic text of this setting,

the stories of winemaking and habitation can best be told.

We have assumed that the work of the collaborating artist on this project should not be in competition with the client's art collection. We have therefore attempted to establish the collaboration by the traditional reinforcement of art with architecture and architecture with art. This is achieved, we feel, by the identification of the text and narrative within the surfaces of the architecture itself. In addition to the painted surfaces, three-dimensional artifacts have also been proposed. These artifacts or figures are similar to the paintings in that they are seen as embellishments to the collaborative text and to the architecture itself.



The design solution for the expansion of American List Counsel, Inc. was generated by the fusion of three disparate images: a nineteenth century working farm, a

manicured landscape garden, and a high-tech communications corporation. The office staff wished to create a major addition that would be more expressive of the nature

New Headquarters, American List Counsel, Inc.

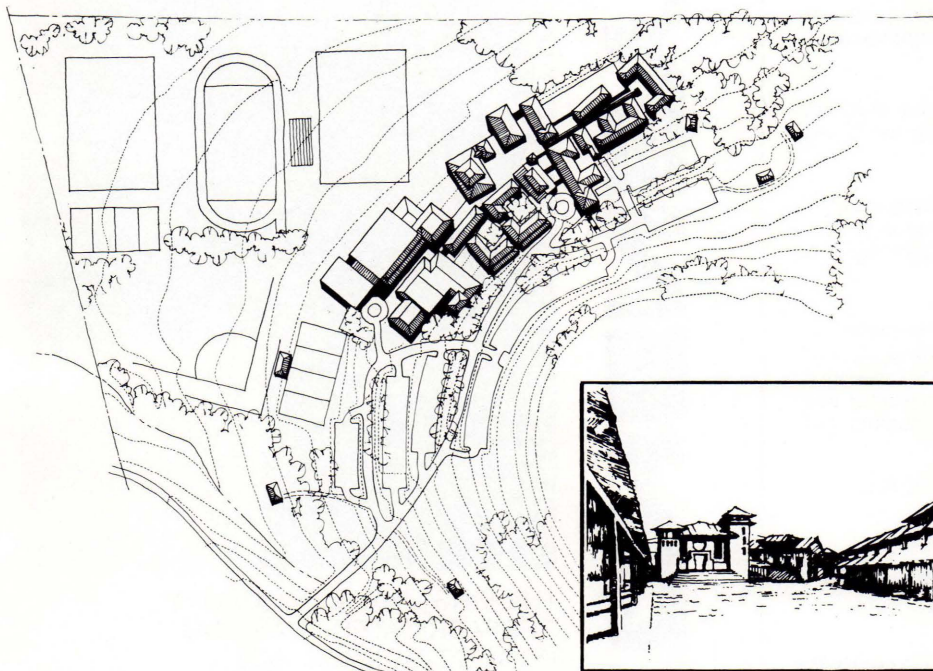
Montgomery Twp., NJ

Architects:
Short & Ford
Princeton, NJ

of their computer-operated communications work, while still respecting the original structure.

The scheme is created by the juxtaposition of the garden to the south, the new office wing to the north, and the existing house to the west. The composition is interlocked by the replication of a piece of the old building on the east which houses the employee lounge and director's office. By means of the parapet walls, the old and new are simultaneously connected and separated, visually held in place by the two-level conference center. Its central location connects farmhouse, garden and office building and thematically relates the co-existing images of simple rural life and a high-speed, information-oriented work place.

The end result is a complex that respects the proud farm buildings and retains the quality of a quiet garden setting, while transporting a nineteenth century working environment into the twentieth century.



Texas Military Institute

San Antonio, Texas

Architects:
The Hillier Group
Princeton, NJ



This prestigious middle and upper private school is relocating from an urban campus to a new site on the periphery of San Antonio.

A human-scale environment is to accommodate activities for 500 students, 160 of whom are borders.

The campus is stretched around the base

of the adjacent hill. The resulting curve leads to a changing geometry so that the campus plan follows the curve of the hill onto which campus views are focused.

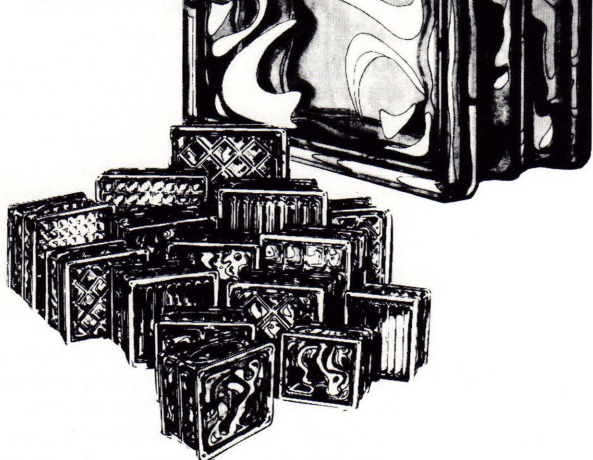
The ambience of the campus is that of an Italian hill town which derives its interest from the changing orientations of the buildings in relation to the landscape. Different levels produce different orientations.

Using architectural motifs indigenous to Southern Texas, campus buildings are clustered around a series of courtyards along a village street.

A piazza in front of the Chapel is the focal point of the campus.

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The following comments are in response to a request for statements from a wide range of professionals regarding the current state of architectural practice, education and philosophy in New Jersey.



Harry B. Mahler, FAIA

Towards A Richer Architecture

The retrenchment of modernism away from slick, unadorned design is the result of a desire by clients and architects for compositions people can read and explore, not comprehend spontaneously. New building is increasingly reasserting some of the more traditional elements formerly associated with architecture: color and texture; columns and cornices which break down the scale of facades to human proportions; doors and windows that are not embarrassed to be more than holes.

Architects and developers are devising programs that are more responsive to personal needs as well as to spatial and financial requirements. In office environments where employee senses and abilities are subtly dulled by the numbing effects of computer screens and the droning sounds of air conditioning, fluorescent lights and computer printers, architects are creating interiors that seek to reinvigorate — a critical need in suburban buildings where employees often remain inside for the entire workday.

The themes of comfort and stimulation are being increasingly carried through entire building design, from entrance drives

that respond to the rolling contours of suburban sites, building lobbies that clearly express one has arrived, to corridor designs that understand the visual importance of transitional space. More comprehensive designs reflect the growing interdisciplinary approach to building, a trend that can be linked to competition not only among joint-venture developers seeking to secure corporate clients by offering an alluring address, but for these tenants to in turn compete in offering prospective employees a desirable place to work.

The more balanced approach between technology and humanism we are witnessing in today's building has not precluded the search for highly personal design, such as Graves' hyperbolized use of classical forms in his Portland Building and Johnson and Burgee's plans to give skeletal emphasis to the old New York Times Building in Times Square. But these examples appear more as individual explorations rather than trend-setters. They serve to pique architect, media, and public imagination, reminding us of the value of avoiding aesthetic consensus.

The current movement in architecture might be most accurately summed up as *contemporary baroque*. Aesthetic composition now is understood to be more than the expression of form, as classical and romantic motifs are being integrated with the structural innovations brought about over the last fifty years of modernism. Concave, cubistic, cylindrical shapes with setbacks and sculptured and polychromatic detailing have replaced the rectangular box on drafting boards, reestablishing more traditional tripartite design. And most indicative of the aesthetic change is that architects are spending more time rendering the richness

of their new designs as they compete to offer clients, as well as magazines and museums, architecture that's artistic.



Robert Maxwell

New Jersey in 1985?

New Jersey is fortunate in that it has employment figures that are significantly above the national average. It lies in a part of the nation that enjoys in general higher standards and better access to services. It straddles a crucial main-line of urban development that extends from Boston in one great chain down through New York City, Philadelphia, to Washington and beyond.

Now this key location is bringing New Jersey yet more opportunities for growth and expansion. In the vicinity of Princeton University, the New Jersey Corridor is reshaping along Route 1 in terms of new employment centers and service facilities. By the year 2001 the equivalent of a New Town will have sprung up along the Corridor in this area alone.

Are we doing what we should to ensure that we will be proud of this new construc-

tion? At present the model being followed is keyed to that of the rural corporate headquarters, complete with woods, lake and swans. This model is surely inadequate as development proceeds and the rural isolation disappears. Architects and planners need to consult urgently to redefine in this opportune test-bed the right models of development for America's entry to the 21st-Century.

Mr. Maxwell is Dean of the School of Architecture at Princeton University.



Karin Stechow, AIA

During my school days my best friend and I used to spend hours driving through the country, areas like Bernardsville, Peapack and Far Hills. We used this time to crystallize ideas for projects we were working on and to escape authority. Those surroundings stimulated fantasies more readily than the built environment in which the educational facilities were located.

We also spent time in abandoned buildings of Newark and Jersey City which also evoked romantic images. The strange beauty of the unplanned juxtaposition of decay and success, the thrill of architecture seemed always to be in imagining transformation, reality whispered to us and told us what it would like to be.

Many ideas, had we done them, would have worked well, yet there was a resistance to implementing them. For had we committed ourselves, the range of possibilities would have narrowed considerably. Gradually, the impending reality of graduation focused attention in other directions.

Surely most live through similar experiences, then why does not life and work as they progress reflect these youthful visions. Many nod their heads in agreement and glance downwards in embarrassment, as if to say, that is what growing up is about.

Many times I think that the solutions to problems would come easier if we could all be as free again.



D. Warren Buonanno, AIA

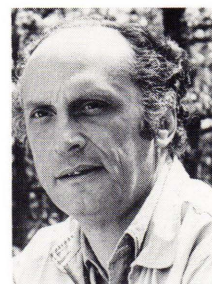
1985: Optimism and Challenge

The new year in New Jersey should herald a surge of design work unprecedented in recent years. While this outlook is one of optimism, it will present New Jersey Architects with a challenge of greater magnitude than ever before faced. The architect, in many instances the leader of a "design team", will have to be more of a "Renaissance Man" than ever before to facilitate the smooth flow of information, coordinate divergent and often conflicting goals and needs and maintain high design standards.

With this potpourri of work facing us in the new year, what possible challenge could confront the design professions other than completing this massive volume of work? This challenge is the development of an awareness of our changing role in the building process. With the acceptance and understanding of this changing role, the architect becomes an increasingly valuable asset to the present and future client that he must serve. Today we are witnessing the emergence of a very sophisticated clientele in New Jersey. This sophisticated client has realized that his project must address a multitude of facets in order to be successful, and that he needs someone to guide him in this endeavor. The client is in fact a real estate developer, whether he calls himself this or not. Both the developer client and the user client face many similar problems in today's complex and changing marketplace. The project which the architect previously developed and presented to his client as a successful and attractive expression of their requirements has become a commodity which must be sold to a divergent group of third parties with a wide range of goals and aspirations. The architect who understands this aspect of the marketplace and strives to make himself the client's primary sales tool by successfully coordinating and accommodating all of these divergent requirements will have a permanent place on the development team.

The architect today has many tools at his disposal to aid in the operation of his office and the provision of quality service to his clients. Computer technology, systems drafting, word processing, improved reference sources and better training are only a few of these tools. In the end, however, it will be the imagination of the individual practitioner coupled with an understanding of the forces which shape

the real estate marketplace that will enable the architect to maintain a leading position in the inevitable growth of New Jersey.



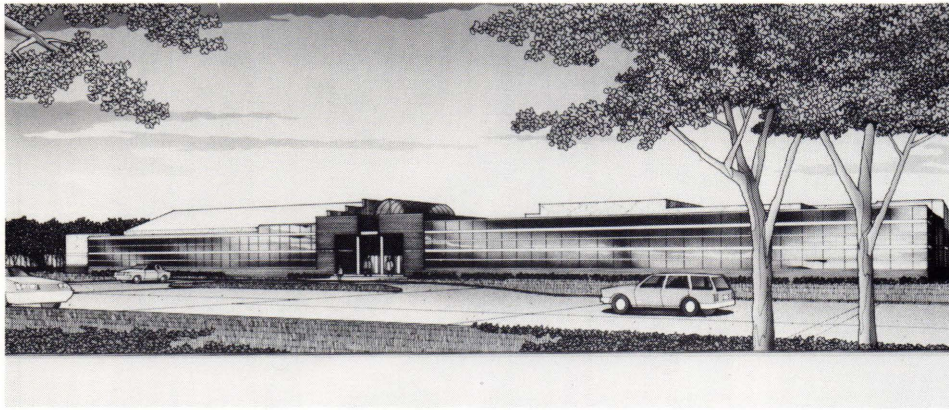
Sanford R. Greenfield, FAIA

Architectural education at the School of Architecture at New Jersey Institute of Technology must respond to the needs of multiple constituencies: students, faculty, architects, New Jersey Board of Higher Education, consumers and others.

A freshman entering this fall and graduating in 1990 is required to understand the forces acting on his or her future and be prepared to respond to them successfully. Our students want to master the kinds of skills and knowledge necessary to fulfill important roles in planning, designing, and building.

The demand for a high technology educational system in the State of New Jersey also finds a sensitive response from our students' interests in acquiring skills in computer assisted design and computer applications. Our faculty's response is to help our students understand society's long range concerns and enable them to act through architecture. Today's architectural educator is caught in the dilemma of "rigor or relevance." Whether to educate students by involving them in messy, but critical human and social concerns where there is relatively little hard, scientific knowledge — or engaging students in problems where the end objectives are clear, where technical rigor is possible and professional, and confining them to narrowly defined goals and practice.

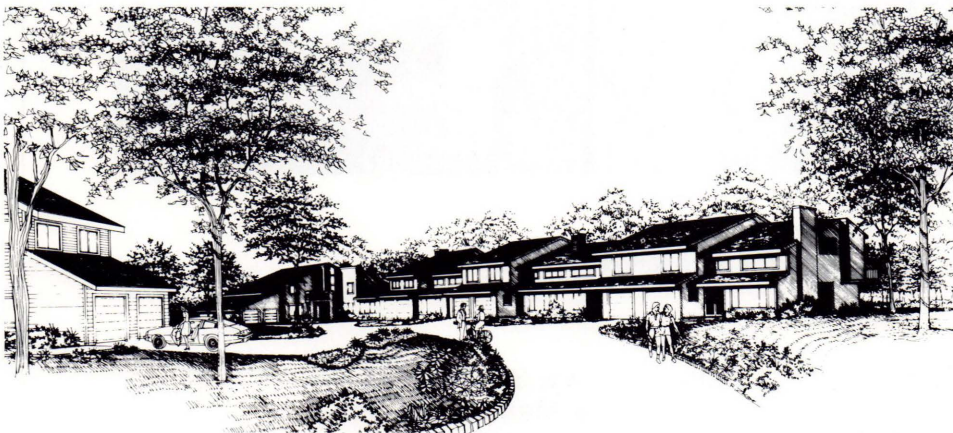
While we must address critical social concerns, we must be able to provide our students with an understanding of a professional world that is based on fundamental knowledge and techniques.



Cittone Institute

Edison, NJ

Architects:
Centanni-Buonanno
Edison, NJ



Beaver Brook

Clinton, NJ

Architects:
Haines Lundberg Waehler
Basking Ridge, NJ



Cherry Hill Medical Arts Building

Cherry Hill, NJ

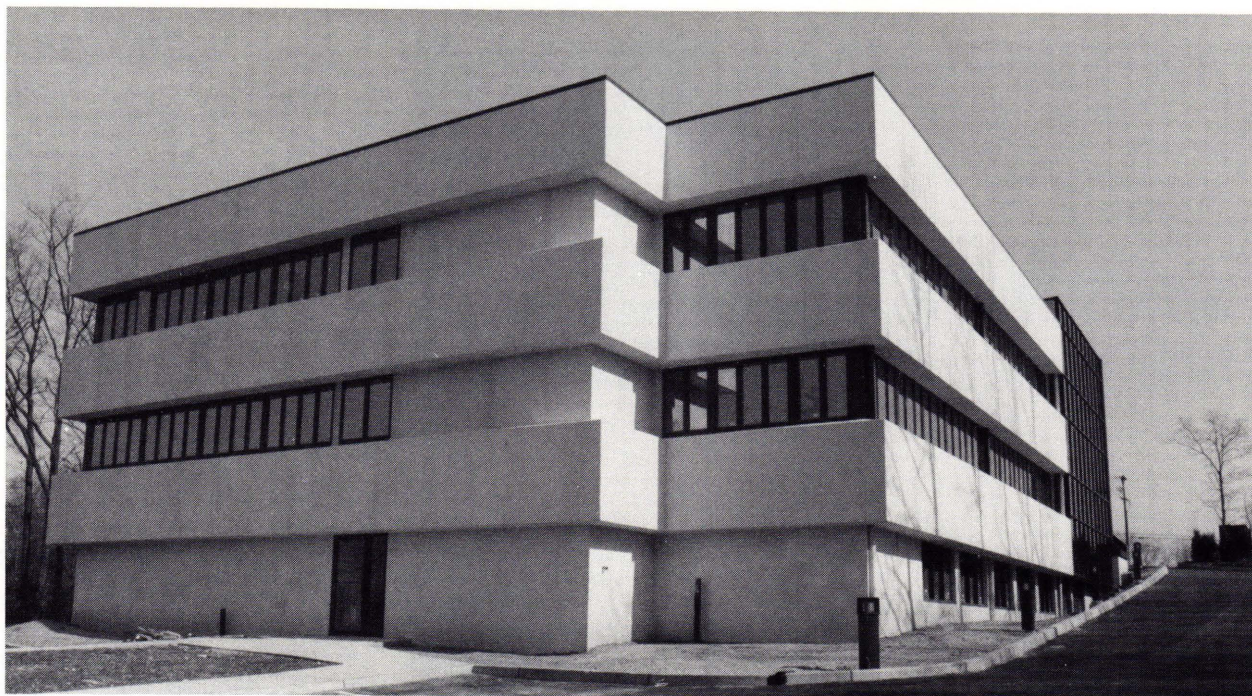
Architects:
Manders/Merighi Associates
Vineland, NJ



Regent Care Center

Hackensack, NJ

Architects:
Bertone/Pineles
Clifton, NJ



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 Architect: Dinklage-Sebring Assoc. — Manasquan, NJ
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- New 5-story Administration Bldg., Bergen Co. Board of Freeholders, including a building for ships and maintenance.
- 4-story Public Safety Bldg., Montclair Police Dept., Administration Bldg., Bergen News, Palisades Park
- St. Mark's Coptic Church, Woodbury Oyster Bay, Long Island, NY
- Alterations and additions, The Cory Warehouse, Elizabeth
- New building for Family First Federal Bank, Clifton



Bertone/Pineles

Clifton, NJ

- Eagle Rock Convalescent Center, West Caldwell
- Fire & Safety Improvements in 10 buildings, Lyons
- Regent Care Center, Hackensack
- Oak Hill Academy, Phase 1, Middletown
- New Computer Center, Bronx, NY
- Convent Chapel, Scotch Plains

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Washington Valley Mall,

- Washington Twp.
- Group Home for Retarded Adults, Hunterdon Co.
- Addition to Presbyterian Church, Pennington
- Principle House, Beebe Pond, VT
- Stoney Brook Inn Addition, Glen Gardner
- Sagebien Residence, Hopewell Twp.

Brown and Hale

Newark, NJ

- 234 townhouse units, Newark
- 78 units, Clinton Arms Housing, Newark, both for Newark Housing Authority.

Chapman & Biber

Summit, NJ

- Bigelow Quinlan, Parsippany/Troy, Bernards Twp.
- City Federal Savings and Loan, 12 projects throughout NJ
- Queen City Savings — New Operations Center
- Summit Senior Citizens Housing
- New Providence Municipal Center
- City Federal Savings Division, Union

CUH2A

Princeton, NJ

- Nabisco Brands, Inc. Corporate Technology Center, East Hanover
- Rutgers, Apartment and dormitory style housing, New Brunswick
- Schering-Plough Corp. Toxicological Research Facility, Lafayette
- Administrative Office Addition, Warner-Lambert, Morris Plains.
- Office/Fabrication Mobil Chemical Co., Edison

Geddes Brecher Qualls Cunningham

Princeton, NJ

- Washington College, 4 buildings, (Sciences, Arts, Administrative & Academic) Chestertown, MD
- Mt. Vernon College Library, Washington, D.C.
- Public Safety Building, White Plains, NY
- Dormitories, McGuire Air Force Base, Wrightstown
- Children's Seashore House, Philadelphia, PA
- IBM Communications & Programming Center, Research Triangle Park, Raleigh, NC
- City Bank: & New Castle Corporate Commons, Willington Del.

Gilchrist Partnership

Leonia, NJ

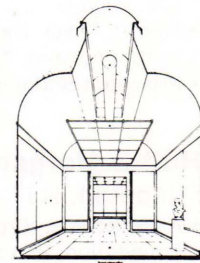
- J.D./Ford Plant, Mahwah
- IBM Office Bldg #4, Montvale

- Laura Ashley National Operations Facility, Mahwah
- V. Mane Fils National Operations Facility, Wayne
- Tower in the Meadows Office Building, Secaucus
- Meadowland's Holiday Inn Hotel, Secaucus

Barrett A. Ginsberg, AIA

Bedminster, NJ

- Office Buildings, Piscataway, Rockaway, Ridgewood
- Glenpoint Development, Hotel & Health Club, Retail Mall, Office Buildings, Teaneck
- Court Plaza, Hackensack
- Warehouse, Denville



The Grad Partnership

Newark, NJ

- Newark Legal & Communication Center
- The Office Center at Short Hills
- Terminal C Newark International Airport
- Elizabeth Police and Municipal Court Facility
- Bell Communications Research Headquarters, Livingston
- Manufacturers Hanover Leasing Corp., Djakarta, Indonesia



Haines Lundberg Waehler

Basking Ridge, NJ

- Moore Estates Development, Morris Township
- 10 West Office Complex, Parsippany
- Lever Research Inc., Edgewater
- AT&T Research Management Corp. Southgate Complex, Morris Township
- Renovations to Buildings, Frankel Property, Peapack
- Dow Jones & Co., Princeton
- N.J. Bell Telephone, Newark-Market Central Office Building
- Ciba-Geigy Corp, Ardsley, NY

The Hessberger Partnership Summit, NJ

- Addition to Afton Restaurant, Florham Park
- Maintenance Bldg. Addn for Howmet Turbine Components Corp., Rockaway Twp.
- Public Works Garage for Moonachie
- Mini Shopping Plaza for Ledgewood Circle Plaza, Roxbury.
- 3 new facilities for Kentucky Fried Chicken in Roxbury, Florham Park & Jefferson Twp.

The Hillier Group Princeton, NJ

- Texas Military Institute, San Antonio, Texas
- The Greenbrier, White Sulphur Spring, WV, Renovations & Additions
- Merritt Tower, Baltimore, MD
- Harbour Island, Tampa, FL
- Princeton Shopping Center

Holt & Morgan Princeton, NJ

- Alterations & Kitchen Addition, Carnegie Foundation, Princeton
- Watchung Stable Relocation
- Renovation of Old School to Condominiums, Academy Court, Pennington
- Reconstruction, Relocation & Addition to Residence, Wainscott, Long Island, NY
- Alterations of Delafield-Harvey Office Building, Princeton
- Recording of the Historical Garden, Drumthwacket, Princeton

Johnsen/Young Partnership McAfee, NJ

- Walden Townshouses, Carlton Village, Hardyston Twp.
- Wacom Realty Office Building, Ramapo, NY
- Winston Condominiums, Montclair

Kaplan Gaunt DeSantis Red Bank, NJ

- Three Churches of the Church of Jesus Christ of Latter Day Saints, Eatontown, Freehold, Princeton
- Administrative and Training Facility, Ocean County Occupational Center, Lakewood
- Project One Office Complex, Lakewood
- Automobile Sales and Service Facility, Wall Twp.
- Cabana Club Complex Driftwood Beach Club, Sea Bright
- New Postal Facility, U.S. Postal Service, Eatontown

Kolbe & Poponi Cherry Hill, NJ

- New Office Building, Cherry Hill
- New Church Building, Camden
- New Retail Store, Marlton

- Additions and Alterations to Electronic Warfare Lab, Ft. Monmouth
- Addition and Alterations to The Wetlands Institute, Stone Harbor
- Addition to N.J. Bell Central Office, Absecon

Lehman Partnership Roseland, NJ

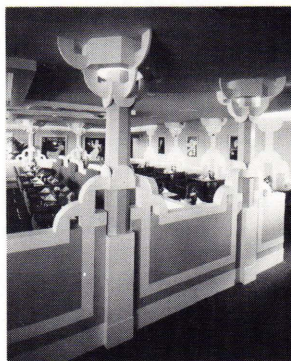
- Hudson Mall Expansion, Jersey City
- Woodbury Commons Shopping Mall, Woodbury, NY
- Krementz & Co. Office Building, Newark
- Rabbinical College for Student & Faculty Housing, Morristown
- Merchantile Building, Norwalk, Conn.
- 3 Office Buildings, Fairfield

Manders/Merighi Vineland, NJ

- Cherry Hill Medical Arts Bldg.
- 1001 Delilah Road Offices, Egg Harbor Township
- Chestnut Professional Center, Vineland
- Community residence for the Handicapped, Millville
- State Police Barracks, Hope Township
- Commodore Barry Condominiums, Philadelphia

Nadaskay Kopelson Morristown, NJ

- Athletic Training & Stadium Office Facility, Rutgers University, New Brunswick
- Laboratories at Bell Lab, Murray Hill
- Dover Park Condominiums
- Chester Woods Office Complex, Chester
- Office Building, Morristown
- Office Interiors for Shearson-Lehman American Express, Tacoma, Seattle, Wash.; San Francisco, Ca; New York City, Newburgh, NY



Joseph Peters Red Bank, NJ

- Siegfried Enterprises Office, Long Branch
- Shrewsbury Motors, Tinton Falls
- Medical Facility for Health Insurance Plan of NY
- Contemporary Residence, Elberon
- Professional Office, Red Bank
- Savings & Loan Addition, Red Bank

Eleanore Pettersen, AIA Saddle River, NJ

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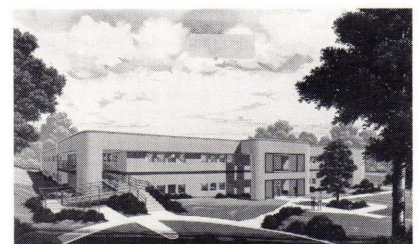
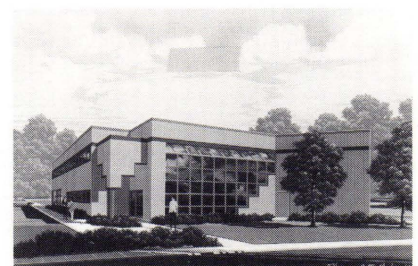
Barry Poskanzer, AIA Ridgewood, NJ

- Washington Commons, Washington Twp.
- Hooper Ridge, Ridgewood
- Venture 17, Hasbrouck Heights
- Cedar Hill, Cedar Grove
- Plaza 322, Parsippany
- Squadron Corporate Center, New City, NY
- Crescent Woods, Allendale
- McArthur Executive Center, Mahwah
- Pyramid Executive Building, Ramsey
- Lear/Siegler Building, Allendale



The Ryan Group Red Bank, NJ

- Broad Street to the River Development, Red Bank
- Sycamore Hill Office Complex, Shrewsbury
- Financial Resource Center, Fair Lawn
- One Arin Park Office Building, Middletown
- Office/Retail Building, Red Bank
- Monmouth County Police Academy, Freehold
- New Residence, Elberon



Short & Ford Princeton, NJ

- Restoration of the Senate and Assembly Chambers & Renovation of the NJ State House and Annex, Trenton
- Corporate Headquarters for the American List Counsel, Montgomery
- New Branch office for NJ National Bank, Dover Twp.
- Twin Rivers Center office condominiums, East Windsor Twp.
- 12 unit apartment building, Ft. Pierce, Fla.
- Addition and alterations to Nassau Presbyterian Church, Princeton

Tarquini Organization Camden, NJ

- Manufacturing & Office Facility U.S. Vision, Gloucester Twp.
- Schaevitz Corporate Park, Mount Laurel
- RCA Corporation Government Communication Systems Division, Mount Laurel

Edison Square South Edison, New Jersey

Architects:
Rothe Johnson Associates



- Mt. Laurel Flex-Space, Mount Laurel
- Camden County Hall of Justice
- Kensington Recreation Center, Philadelphia

Alan Spector & Associates Sparta, NJ

- Northwest Professional Center, Mt. Olive Twp.
- Parsippany Business Campus, Parsippany-Troy Hills
- English Club Townhouses, Englishtown
- Senior Citizen Housing, Franklin
- Automobile Dealership, Newton
- Passive Solar Home, Lafayette Twp., Andover Twp.

The Weaver Partnership Morristown, NJ

- Headquarters, Ingersoll-Rand, Bristle, VA

- Cali Corporate Centers, Clark, Florham Park
- 287 Corporate Center, Bridgewater
- Ramapo Corporate Center, Ramapo, NY
- New Car Dealership, Warnock-Ryan, East Hanover
- Renovations, Morris County Savings Bank, Morristown

Ventura Partnership Tenafly, NJ

- Office Holiday Inn Hotel & Convention Center, Raritan Center, Edison
- Lincoln Properties Co., Office Building, Parsippany
- The Seltzer Organization, Office Building, Monmouth Junction
- J.L. Williams Co., Office Buildings, Franklin Twp.
- Fortunoff Multi-story Distribution Center Expansion, Wayne
- Multi-unit Office Complex, Raritan Center, Edison

Carnegie Center 211 West Windsor, New Jersey

Architects:
Rothe Johnson Associates



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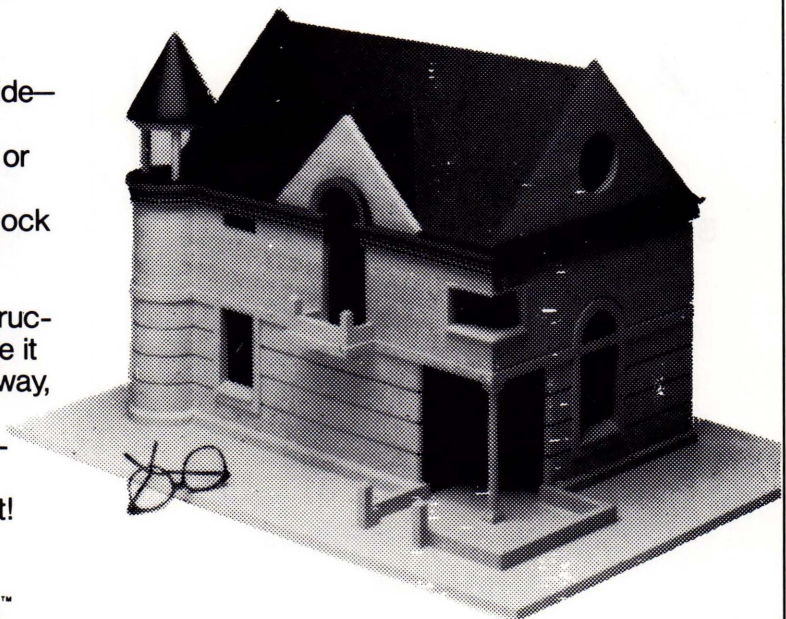
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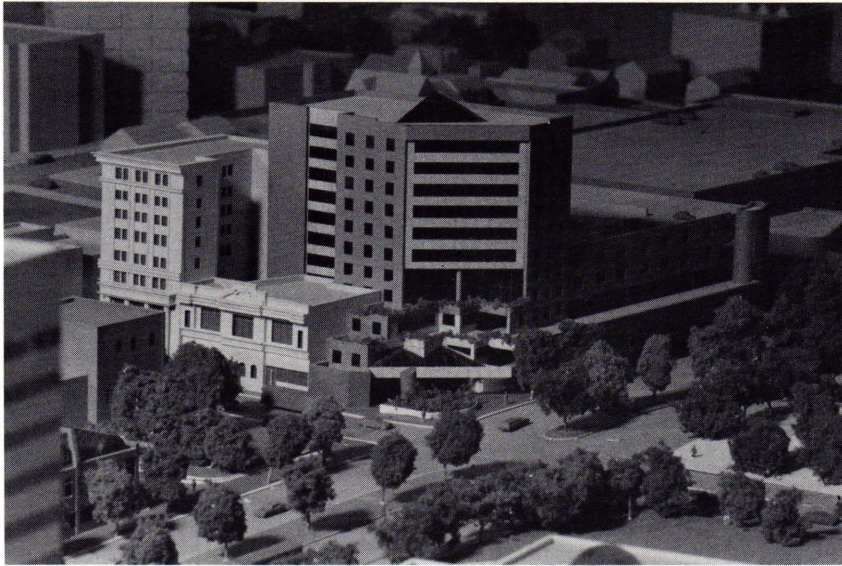
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The Process of Asbestos Removal

by Kellen M. Chapin, AIA

Few people will now dispute that asbestos is hazardous to humans and that dealing with its presence has become an important issue of our times. The properties which made it the wonder material for construction in the '40's, '50's and '60's also make it most difficult to handle now. Since it is virtually indestructible the currently available method of "disposal" consists of burying it in specific, regulated places that will never be disturbed. With the relatively small quantities currently being removed from buildings, disposal has become the least of the difficulties associated with the material. Two specific tasks face any owner of facilities having materials containing asbestos, and both are critical.

First, existing conditions that are hazardous must be identified. Proper assessment requires survey by trained, experienced experts with laboratory analysis backing their judgments at the building site. Not all materials containing asbestos are imminently dangerous. Most people do not realize that virtually every building existing today contains asbestos. In fact, asbestos mines have increased production levels despite years of publicity about hazardous conditions in schools and public buildings. The key to this apparently nonsensical fact is in a word called "friability". That term describes the tendency of asbestos fibers to become airborne. Thus, loose or fluffy materials are more friable than hard materials where the fibers are more firmly attached. Factors such as deterioration due to water damage or impact, accessibility, and location in an area of high air flow additionally affect the level of hazard. Percentage of asbestos content is also important. Since raw asbestos is extremely brittle, materials are made up of fibers and a matrix which binds the fibers together. A microscope is required to see large fibers and an electron microscope is necessary to see small ones. When someone says, "that's asbestos", most of what they are seeing is the matrix material. That is the reason that identification by an expert is so critical. When a building owner

understands that improper assessment of asbestos hazards can directly impact on their liability, it becomes very important to choose their professional carefully.

The second critical point comes after an assessment has been made and the determination is made to remove, encapsulate or enclose asbestos containing materials. In the case of schools in New Jersey, only removal and enclosure are permitted. Spray application of an encapsulating coating onto asbestos materials is not permitted by the Department of Education. Even where permitted, encapsulants are, at best, a temporary solution.

This last summer when asbestos was being removed in over 200 New Jersey school districts, it became quite obvious that some unskilled contractors were creating condi-

tions worse than the ones they were supposed to be solving. Of 107 prequalified contractors, only a handful had enough experience and sufficient awareness of the required procedures to do a proper job. The correct method for removing asbestos containing materials is tedious, time consuming, expensive, and is done under grueling conditions for the removal crew members. The material is often high, above ceilings or on ceilings, and in low clearance, tight locations such as pipe tunnels and crawl spaces. Wherever it is located, removal using a wetting agent is almost always required to reduce dust levels and meet environmental standards. Since removal areas are sealed up with plastic on all sides, they are virtually unventilated, so the heat from lights and normal summer temperatures can become almost unbearable. The temptation to cut corners on the required procedures becomes great because of the nature of the service contract. When the job is done, it is frequently hard to tell that the contractor was even there.

Given the conditions described above, the most important step that building owners can take to protect themselves during this second part of the process is to hire *independent* and *full-time* testing and observation of procedures. The Department of Building and Construction or the Department of Community Affairs in Trenton can provide information to building owners who seek the services of qualified environmental testing laboratories for "quality assurance monitoring". Asbestos removal is definitely not a project type for "periodic inspections". The most important legal safeguard required other than the removal of the hazard itself, is a well documented record of the process to show that the procedures were correctly carried out. Litigation over the effects of asbestos exposure will continue for generations. Gestation periods of certain asbestos related diseases may be 20 or 30 years.

Asbestos is a hidden killer. It does its damage silently unlike accidents, fires and other catastrophes that are sudden, identifiable events. The fact that asbestos in schools affects young lives aggravates the tragedy. Yet use of public funds to speed the correction process has been frustratingly slow in coming. However funded, the asbestos hazard is one which can be effectively reduced. The technology exists today, unlocked with two keys. The professional assessment and prescription made with technical knowledge and experience is first. Careful, systematic correction using the prescribed methods by a conscientious and experienced contractor under constant observation is second. Some have started and shown the way. Now a sustained effort is necessary to effectively reduce the impact of the asbestos environmental hazard.

Kellen M. Chapin, AIA, CCS is a partner in the firm of Nadaskay Kopelson Architects, and is certified by the Division of Building and Construction in the preparation of documents for asbestos removal.

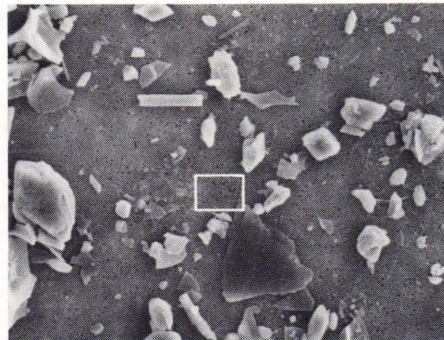


Photo A

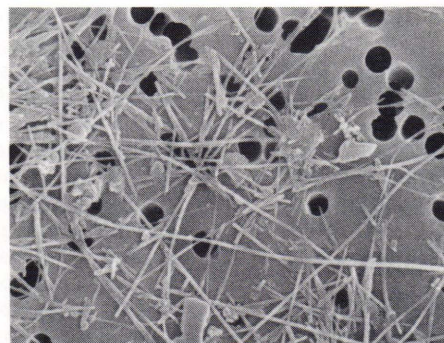


Photo B

These photos were taken on a scanning electron microscope as part of routine asbestos abatement testing procedures carried out by Duall, Inc. of Mount Laurel. They show the surface of a Nuclepore filter which has been used to collect a sample of particulate in the air after an asbestos abatement project was tentatively completed. (the swiss-cheese looking material is the actual filter surface. Everything else is particulate of one sort or another.)

Photos A and B demonstrate how the optical testing methods which are still being used by many fail to provide accurate readings of air quality. Photo A is an enlargement of 480 times. This is the maximum magnification of the optical microscopes now being used for asbestos testing. This picture appears to be clean and, by prevailing standards, the building would be declared "safe" for re-occupation.

However, when you take the area in the white square in Photo A and utilize the scanning electron microscope to magnify it to 6,600 X, you see what is now visible in Photo B. These are asbestos fibers of about .1 micron in diameter and, although they are invisible to optical microscopes, they pose a very real hazard to building occupants. An architect faced with a situation as documented in Photo B would have to require that the contractor continue cleaning the air of the building until acceptable conditions were attained.

conversation with a client

This issues' client interview was held at the Essex County Day Training Center in Newark NJ, a project of the architectural firm Bertone/Pineles. Interviewing Mr. Jack Conover, the Coordinator of Day Training Services, Division of Mental Retardation, Department of Human Services in Trenton was Glenn Goldman, AIA, a member of the ANJ editorial board.



ANJ: Would you please introduce yourself to our readers and describe your connection to the Essex County Day Training Center?

JC: My name is Jack Conover. I'm the Coordinator of Day Training Facilities in the State of New Jersey and it was under my direction and guidance that the original programs were founded back in 1962.

ANJ: Please describe the function, operation, and purpose of the Center.

JC: Historically speaking, this program was started in 1962. It became evident that there was a number of children in the State of NJ who were severely or profoundly retarded. At the time there was a law known as the Beedleston Law which described the age of children and the functioning level of children who were admissible to public schools. The severely and profoundly retarded were below the level of acceptability in the public schools. With this in mind, the legislature appropriated \$25,000 to explore the development of a program. This was to be in place of educational programs, a program which would meet the basic needs of these children and not be a baby-sitting program, but would foster their abilities in the areas of physical activity and those areas in which occupational therapy, physical therapy, etc. were very important. It was hoped that this would aid the parents in retaining the child in the community.

ANJ: How was this particular site selected?

JC: In site selection we had reviewed approximately 10 sites over a period of 15 years and each site had been abandoned because of either architectural prohibitions or the fact that the site had been determined to be used in the future for a different type of program. It was only after the Freeholders in Essex County got involved that we were able to settle on the site we presently have.

ANJ: At what point in this long-term process did the architect selection process begin?

JC: The architect selection process was done by the Division of Building and Construction at the time the 1964 Bond issue was passed. There was a large number of architects who had voiced

an interest in the program and the interviews were held over a couple of months.

ANJ: How was the firm of Bertone/Pineles selected?

JC: That was a considerable length of time later. We have to jump ahead 16 years on this. There were some proposals made to change the facility. A piece of Federal Legislation (Law 91-142) made it mandatory for the education of individuals who are handicapped regardless of the degree of their handicap. This was put into effect in 1976. Around 1978 we received the first amount of funds appropriated specifically to bring the State into compliance. Because there were more handicapped, it was quite evident that the original program was too small. Again we went through the interview process and at that time Mr. Sidney Katz was the head of the company which is now Bertone/Pineles and we very much liked his presentations and ideas. And from the very beginning Ron Bertone was present, working with us and with my assistant at that time, John Cole.

ANJ: At what point did Bertone/Pineles get involved and what was the process that the two of you used to allow the design to evolve?

JC: After the initial architect selection, the permission was given for the architect to contact my office. At that time, Ron visited some of our other facilities and we described, with John Cole, the changes that we felt would be necessary to make this facility more compatible with the type of child that we were going to accept. I suspect that it took 3, 4, or 5 months to plan. During this time, Ron became familiar with the type of child that we were going to have here. He saw the shortcomings of the previous facilities. He listened to the ideas that we had in terms of changes and in terms of the increased staff that we had anticipated as a result of passing 91-142. I can't say that planning stopped with that 4 or 5 month period because Ron did work with John Cole or me until the completion of the facility.

ANJ: You mentioned that some of the characteristics of previously built facilities were analyzed and modified for this facility. What were some of the special considerations or decisions made as a part of this process?

JC: One of the major changes was the classroom size. We went from the 480 s.f. of the original classrooms to these which are 960 s.f. We became aware of the shortcomings of not having a physical therapy area and included in this design is the sort of gym or room at the end of the hall. In addition to this, it was evident that office space was lacking in the original centers. There just wasn't enough room for people to sit. There was a lack of conference rooms in the area. The rooms that were originally designed for two or three people became the headquarters of 7, 8, or 9 people. The speech therapist needed a quiet area and we ended up using the bathrooms and halls for speech therapy, which was not satisfactory. These were all things that led us to the concept that you see here now in this facility.

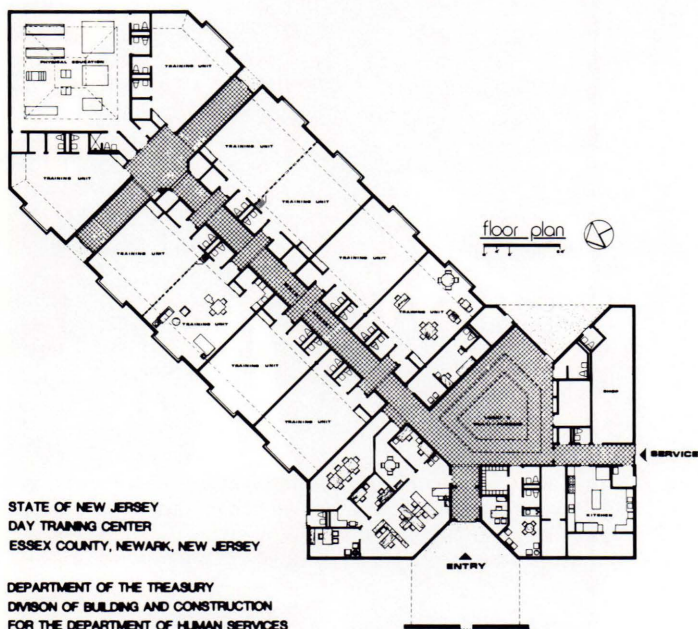
ANJ: Did you find this review process and dialogue helpful?

JC: Extremely helpful! I think this was a cooperative effort from the word "go." Our job, as I recall, was to state what the problems were with the facilities that we had already constructed and to give Ron some idea of what we were looking for in a new facility. He went step by step with us, since we were neophytes in the area of architecture, explaining and helping us with any problems. I don't really feel that any person who operated a program and is responsible for a facility or group of facilities such as I was can expect to tell an architect what they want and have the architect respond to that without having the architect offer constructive criticism. There has to be a very tight cooperative relationship between the architect and the program sponsor. I cannot fault Ron, he was very cooperative; I don't think there is a single thing that we asked for which was not provided.

ANJ: Is there anything that you got that you are happy with that you did not ask for?

JC: I'll say it may not have been in our initial proposal to Ron, but after working with Ron — as both John Cole and I did — there were recommendations made from him, recommendations made from us, and as a consequence we came out with a product which is the best of three minds as opposed to the best of a single mind.

ANJ: Would you like to say anything about the construction pro-



cess — or what happened between the time you decided to approve the design and the time it was completed?

JC: I did observe the building through the entire phase of construction and there were a few things that I had questions about, but always found that the architect was quite able to straighten me out on the points that I did not understand. If there was something that was a viable change or really was for the better, either John Cole or I made the recommendation and it was changed.

ANJ: Now that the building is open and being used, are you, the people who are working here, and those responsible for the building, happy with it?

JC: For the most part, we are quite happy with the facility. It has lent itself very well to the program that is being offered here. This one also has a couple of unique features. Because of security on this site we felt it was necessary to have a closed-in garage facility. That has worked very nicely. We also have a large storage area. I am very pleased with the facility.

ANJ: Are there any elements or characteristics you would recommend that architects include in a building designed to accommodate the handicapped or retarded?

JC: Vehicles should load under a canopy. In inclement weather these children do not move at the same rate that other children do and, as a consequence, they are exposed longer to severe weather. They are also prone to upper respiratory infections and

things of that nature which make them fragile medically, so this must be taken into consideration. The halls in this building have railings of two heights. We've found this very helpful in dealing with children who are semi-ambulant or who are in walkers. Ease of cleaning is another factor. We have children who are not toilet trained, and it is essential that you have something relatively easy to clean. I feel that a building which serves the handicapped should be as warm — and I don't mean in terms of temperature, I mean in terms of atmosphere — as it can possibly be. The individual has physical problems or intellectual problems and in order to minimize these they must have the comfort that comes with a warm environment. It is very easy for even the general public to view them as being radically different from the normal child. They are like the normal child, however they have handicaps. The handicaps are the things that the architect must address at the same time making a facility which is comfortable and pleasant and which can accommodate different types of handicaps.

ANJ: Is there anything else that you would like to mention — that you feel might be of interest?

JC: It's strange because this was the first project we started and the last one we finished. The original site was selected in 1964.

ANJ: Would you do it all again? Was it worth it?

JC: For the kids it was worth it.

office profile

Wells Associates

Oradell, NJ

Wells Associates was established in 1957 by the Senior member of the firm, Raymond Wells. In recent years Peter and Jeffrey Wells have joined the firm as principals after graduation from the Rhode Island School of Design. Combined with the three principals, the firm employs six additional graduate Architects and is one of the larger more diversified offices in Northern New Jersey.

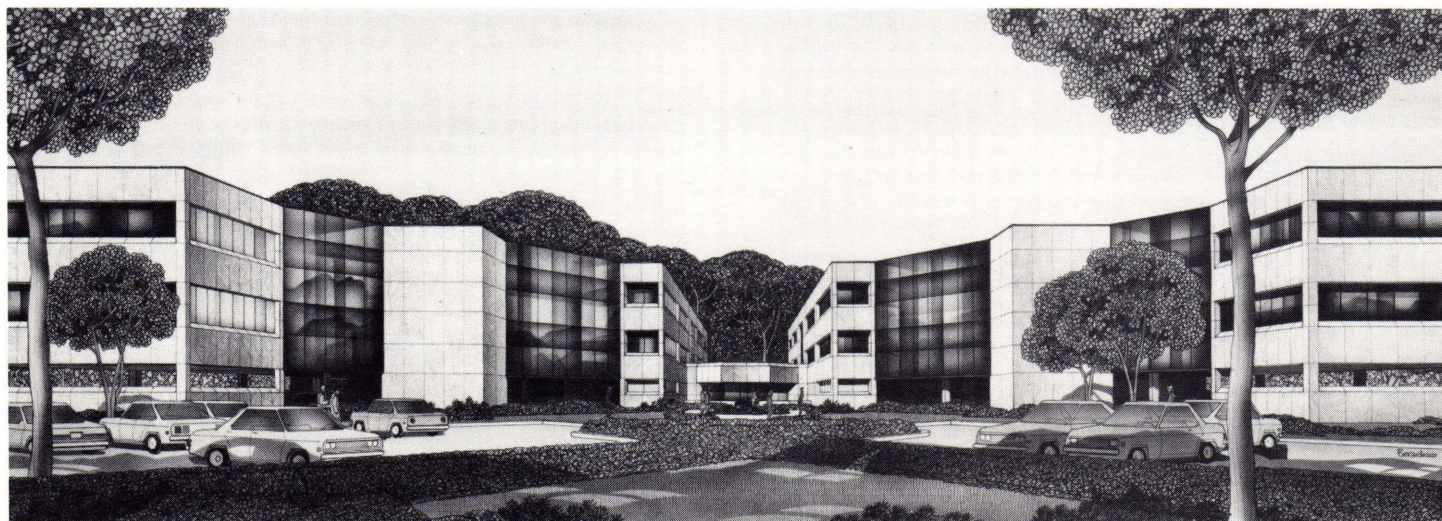
The diversity of the office is emphasized in its list of over 4,000 commissions which include just about every phase of building design to include a mausoleum, a Blood Bank, churches, synagogues, schools, nursing homes, offices, medical buildings, all forms of multi-housing, commercial buildings of all types, shopping centers, banks, computer centers and single family homes for selected clients.

Among the current projects is the over forty million dollar landmark office and convention center called Overlook at Great Notch at Little Falls, New Jersey. Also presently under construction is a 165,000 square foot office complex called the Atrium in Paramus, a 115,000 square foot office complex called Parkview Plaza at Ridgewood, a new 54,000 square foot Mercedes dealership in Paramus, multi-housing projects in ten locations throughout the state, and over fifty other projects including a library, alterations to the Bergen Community College, bank projects and a new addition to the earlier mausoleum designed by the office. The office also is working on additions to two hotels, a new Health Spa and a number of new retail commercial buildings.

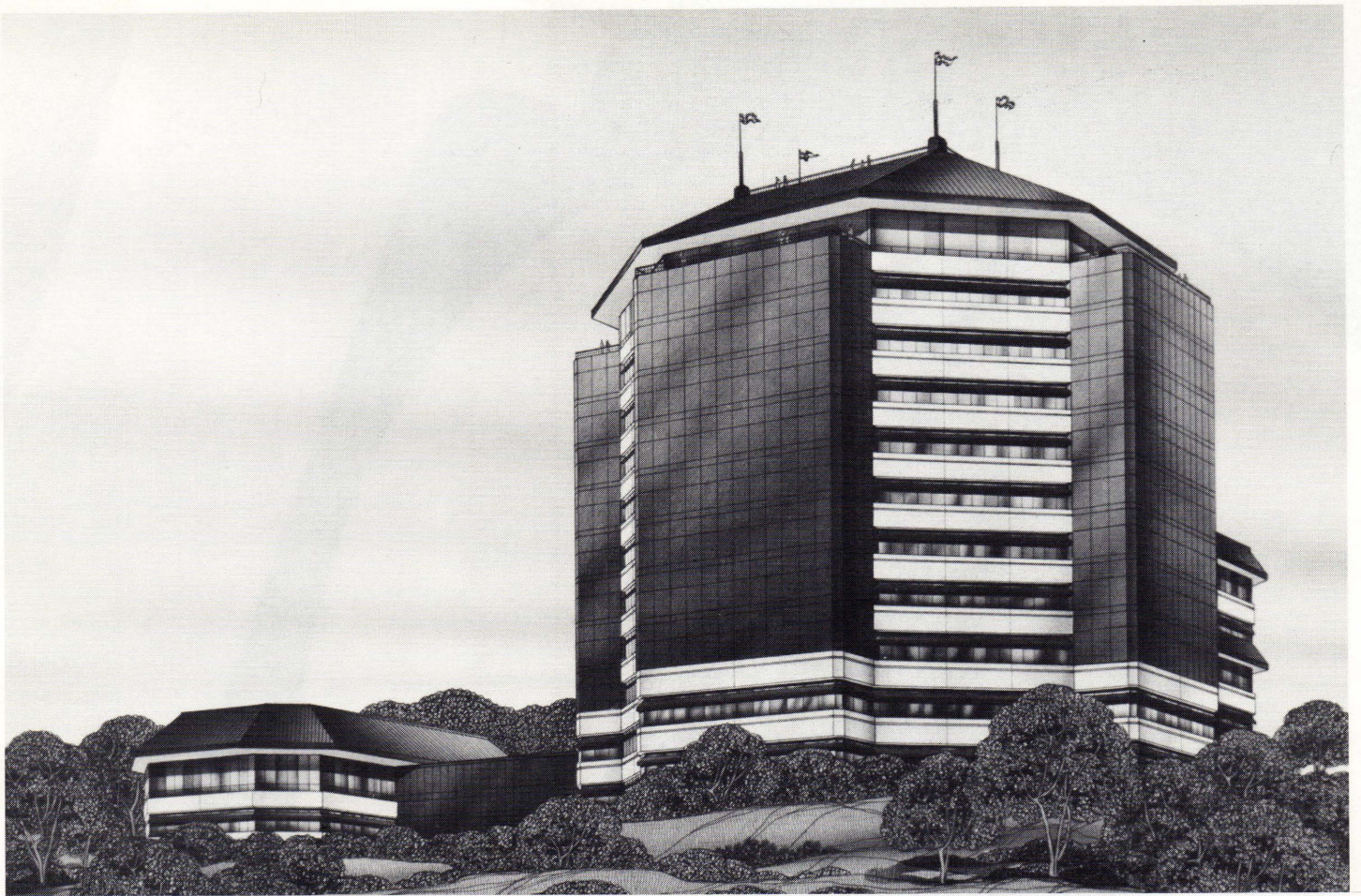
The office is located in one of the landmarks of Northern New Jersey in the historic Blauvelt Mansion in Oradell. The twenty two room Victorian castle still



Principals Peter, Raymond, and Jeff Wells.



Parkview Plaza, Ridgewood, NJ.



Overlook at Great Notch Little Falls, New Jersey.

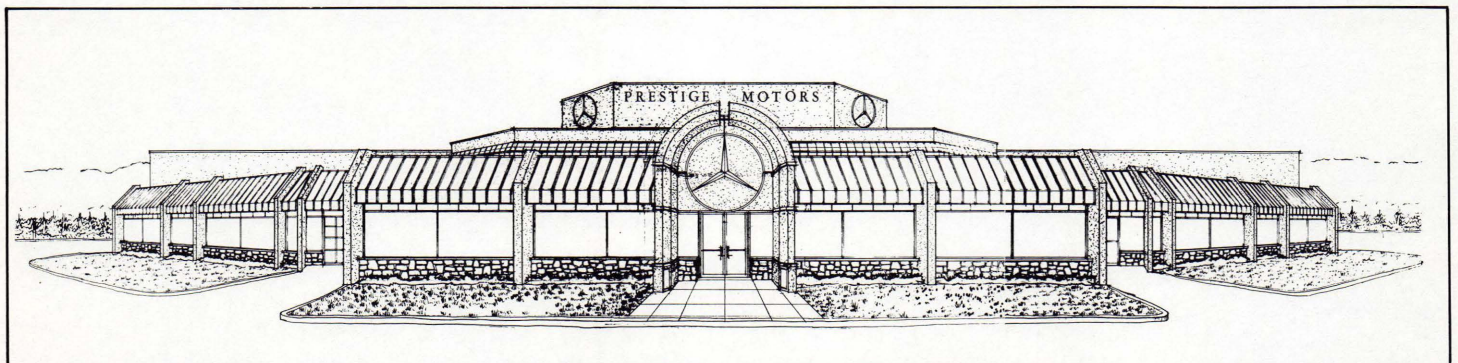


LR Jeffrey Wells, Richard Boescher, John Marvin and Peter Wells.

stands on four and a half acres of the original eighty acres and offers a wonderful facility and location for the firm's Architectural offices.

The Wells family continues to be very active in many Bergen County civic and community endeavors in addition to the practice of Architecture with active participation by all members in the Rotary International service organization, and participation on the local planning board, church activities, the New Jersey Aviation Hall of Fame, and a number of other boards and organizations.

The firm continues to be dedicated to the pursuit of Architecture as an integral part of the pursuit of providing a better world in all respects for future generations.



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The following is the first in a new series of historically related articles that will appear occasionally in ANJ.

De Stijl: 1917-1931 Visions of Utopia

In the chaotic period toward the end of the First World War, a small and often contentious group of Dutch artists united under the banner of De Stijl or "The Style." Between 1917 and 1931, the painters Theo van Doesburg and Piet Mondrian, the designer Gerrit Rietveld, and such architects as Robert van't Hoff, Jan Wils, and J.J.P. Oud sought to develop a universal style in painting, sculpture, architecture, and design. They and their collaborators, including such international modernists as the Belgian sculptor Georges Vantongerloo, the Hungarian painter Vilmos Huszar, and the French artists Hans Arp and Sophie Taeuber-Arp, were firmly committed to the principle of absolute geometric abstraction.

Pioneers of modernism in the Netherlands, the members of the De Stijl movement envisioned a utopian synthesis of art and life. Piet Mondrian, the foremost painter of the group, went so far as to predict: "Art is only a substitute while the beauty of life is still deficient. It will disappear in proportion, as life gains in equilibrium." From 1917 through 1931, this visionary artistic credo found expression in the pages of the Dutch magazine *De Stijl*, which served as the primary forum for the loose confederation of artists who belonged to the movement. De Stijl's ideal of the fusion of all the arts into a harmonious, abstract environment profoundly influenced the course of twentieth-century art.

Origins of De Stijl

In May 1917, Piet Mondrian (1872-1944) and Theo van Doesburg (1883-1931) agreed in principle to found a magazine to promote their aesthetic ideals. From the inception of *De Stijl*, the versatile artist and writer van Doesburg remained the central personality and chief advocate for the movement. He served as editor of *De Stijl* magazine from 1917 until his death in 1931. Through his zeal and persistence, many other Dutch artists, architects, poets, and designers joined the cause of pure abstraction. Eventually, Theo van Doesburg extended the influence of De Stijl well beyond Holland's

borders.

Conditions in neutral Holland during World War I favored the initial growth of the De Stijl movement in the Netherlands. The outbreak of the war prevented Mondrian from leaving his native land in 1914 to return to Paris, where he had been working before the war. For the duration, he was available to collaborate with his fellow countrymen, particularly Bart van der Leek (1876-1968) and van Doesburg. Similarly, the sculptor Georges Vantongerloo found a haven in Holland as a Belgian war refugee. The conflagration of the war convinced these artists that the old social order would not survive in the twentieth century. They felt compelled to reassess cultural, artistic, and social values.

The resulting utopian and collective ideals of the De Stijl movement had deeper roots in the art and theory of late-nineteenth-century Europe. The transcendental and visionary impulses of Symbolism and Theosophy inspired the Dutch artists. For example, both Mondrian and van der Leek were profoundly influenced by the writings of the Dutch philosopher and theosophist Dr. M.H.J. Schoenmaekers, who believed that the essence of reality could be expressed as a sequence of opposing forces. At the same time, their interest in creating a total, abstract environment may be traced to the tenets of the Arts and Crafts movement. Historians have also attributed the rational idealism and austere imagery of De Stijl to the pervasive puritan ethic in Calvinist Holland.

From Neo-Plasticism to Elementarism

While Theo van Doesburg was the chief founder and proselytizer of the movement, Piet Mondrian devised the theory of "pure plastic art" and created the abstract imagery for which the movement is best known. According to his precepts, visual expression would be limited to the use of the straight line, the right angle (that is, the interplay of horizontal and vertical axes), and the primary colors red, yellow, and blue with the addition of the neutral "non-colors" white, black, and gray. Application of these principles would produce an abstract, geometric art totally devoid of figurative or naturalistic references.

Van Doesburg summed up their rationale for anti-realistic art: "The object of nature is man/The object of man is style." Mondrian called their new abstract imagery Neo-Plasticism, which he explained in these terms: "The truly modern artist is aware of abstraction in an emotion of beauty;...the emotion of beauty is cosmic, universal. This conscious recognition has for its corollary an abstract plasticism, for man adheres only to what is universal." By 1917 both painters had created completely non-objective paintings. Works such as Mondrian's *Composition with Red, Yellow, and Blue* (1922), van Doesburg's *Cow* (1916-17), or van der Leek's *Composition* (1918-19) exemplify the collective style of Neo-

Plasticism. This abstract geometry of neo-plastic painting represented the logical development of Cubism, a style that Mondrian had been gradually reducing to a gridlike opposition of horizontal and vertical elements.

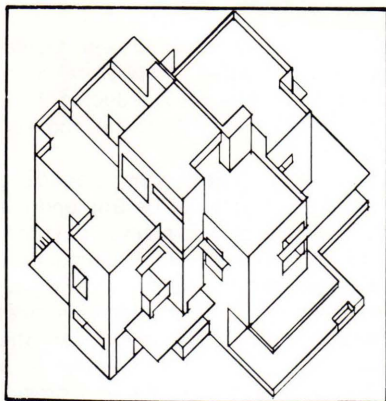
Around 1925 Theo van Doesburg disrupted the solidarity of De Stijl and the collective vision of neo-plastic painting. The editor of *De Stijl* magazine deliberately "violated" the neo-plastic principle of orthogonal (right angle) orientation of vertical and horizontal axes; he introduced the diagonal axis into his compositions. Van Doesburg claimed that the diagonal provided a dynamic resolution of the static opposition of the vertical and horizontal. He called this departure from neo-plastic painting Elementarism. Van Doesburg's new theory alienated Mondrian, who continued to adhere strictly to the horizontal/vertical principle. This theoretical difference caused Mondrian to dissociate himself from the magazine and the De Stijl movement. Van Doesburg continued his passionate advocacy of De Stijl. His elementarist paintings, known as "countercompositions," were directly related to his efforts to realize the ultimate ideal of De Stijl — the harmonious integration of all the arts in an abstract environment.

Architecture and Environment

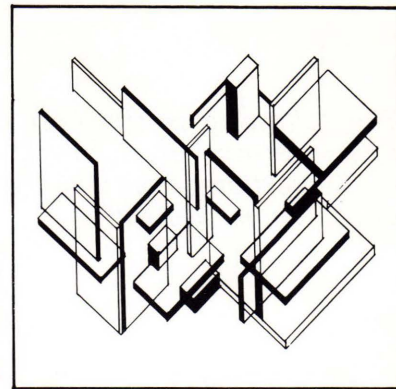
While the painters developed the visual vocabulary of De Stijl, architects and designers extended the principles of abstraction in the third dimension. Central to their endeavors was their collaboration with the painters in pursuit of a total, harmoniously designed environment. In 1924, van Doesburg and the architect Cornelis van Eesteren announced: "...we have examined *architecture as the plastic unity of all the arts.*"

Interest in the total environment and unity of the arts encompassed design and the decorative or applied arts. For example, Gerrit Rietveld's furniture designs are among the most masterful translations of De Stijl principles into the third dimension. Like the neo-plastic paintings, Rietveld's furniture was based upon rectilinear forms and primary colors. His classic red/blue chair (1918) has been likened to abstract sculpture.

Rietveld also designed the only extant example of De Stijl architecture. In 1923, Mrs. Truus Schröder-Schröder commissioned Rietveld to build a house on the outskirts of Utrecht. The completed residence fulfills the main goals of De Stijl architecture. The building is elementary, functional, and non-monumental. Most important in terms of the tenets of De Stijl, the interior and exterior spaces interpenetrate through the suggested transparency of the seemingly weightless walls. According to van Doesburg: "The new architecture has broken through the wall and in so doing has completely eliminated the *divorce of inside and out. The walls are non-load bearing; they are reduced to points of support.*"



Theo van Doesburg
& Cornelis van
Eesteren *Study for a
Dwelling House with
opaque volumes.*
1923



Theo van Doesburg
& Cornelis van
Eesteren *Study for a
Dwelling House with
transparent volumes.*
1923

Another goal of De Stijl architecture required direct collaboration between painters and architects. Anti-decorative application of color was meant to achieve a dematerialized abstract environment. Most architectural plans based on this principle either never were realized or have survived only through photographs and drawings.

Examples of such collaborative architectural projects include van Doesburg's and van Eesteren's designs exhibited in an important architecture exhibition at the Galerie l'Effort Moderne in Paris (1923) and an interior designed by Huszar and Rietveld for the Greater Berlin Art Exhibition (1923).

Perhaps the most ambitious and successful of the collaborative De Stijl environments was the redecoration of the Cafe Aubette in Strasbourg. Between 1926 and 1928, Theo van Doesburg supervised the design and furnishing of ten rooms in the Aubette, including a dramatic cinema-dance hall. His good friends Hans Arp and Sophie Taeuber-Arp collaborated in the design of this large restaurant and night club. Van Doesburg created an abstract colored environment most successfully in the cinema-dance hall, where the decorative motif incorporated the diagonal "counter-movement" of his elementarist paintings. Van Doesburg explained that the purpose of his dynamic design was "to oppose to the material room in three dimensions a super-material and pictorial diagonal space."

Mondrian also ventured into the realm of

the architectural environment. In 1926 he completed interior designs and a set design for a play by his friend, the Belgian artist and writer Michel Seuphor. That same year, he also transformed his own Paris studio into a colorful, neo-plastic environment by mounting carefully placed rectangles of primary colors on the studio walls. Mondrian's Paris studio embodied his belief that harmoniously designed environments ultimately would supplant traditional easel painting. "The abstract-real (or neoplastic) picture," he wrote, "will disappear as soon as we transfer its plastic beauty to the space around us through the organization of the room into color areas." Mondrian shared this ideal of a total abstract environment with Theo van Doesburg. It was largely through van Doesburg's efforts that the visionary principles and innovative creations of the De Stijl movement attracted international recognition.

The Heritage of De Stijl and the International Avant-Garde

De Stijl as a formal movement ceased with the death of Theo van Doesburg in Davos, Switzerland, on March 7, 1931. By then he had transformed a small, national movement into an internationally recognized vanguard aesthetic. During the decade of the twenties, he had enlisted the support of such key members of the international avant-garde as the German artist and filmmaker Hans Richter, the Italian futurist Gino Severini, and the Russian construc-

tivist El Lissitzky. In his travels abroad, van Doesburg made contact with the leaders of the Bauhaus in Germany and with the members of the Dada movement in France and Switzerland. His interaction with these important artists proved to be mutually enriching for both De Stijl and the international movements contemporaneous with it.

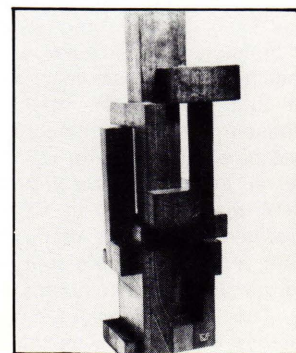
The last issue of *De Stijl* magazine, published in 1932, was a memorial to Theo van Doesburg. Yet even before his death, the De Stijl principles of geometric abstraction were perpetuated through the formation of the Abstraction-Creation group in Paris in 1930. Although van Doesburg, Mondrian, and the other participants in the De Stijl movement never fully realized their utopian aspirations, their bold works and visionary theories have had a continuing influence on the evolution of modern art, architecture, and design in this century.

Editor's Note:

This text was prepared by, and is reprinted with the permission of, the Hirshhorn Museum and Sculpture Garden, Smithsonian Institution. It was originally written for the Museum's 1982 presentation of De Stijl: 1917-1931, Visions of Utopia, an exhibition first organized by the Walker Art Center, Minneapolis, with major funding from the National Endowment for the Arts, the National Endowment for the Humanities, Champion International Corporation, and the government of the Netherlands.



Red/Blue Chair — 1918
Gerrit Rietveld

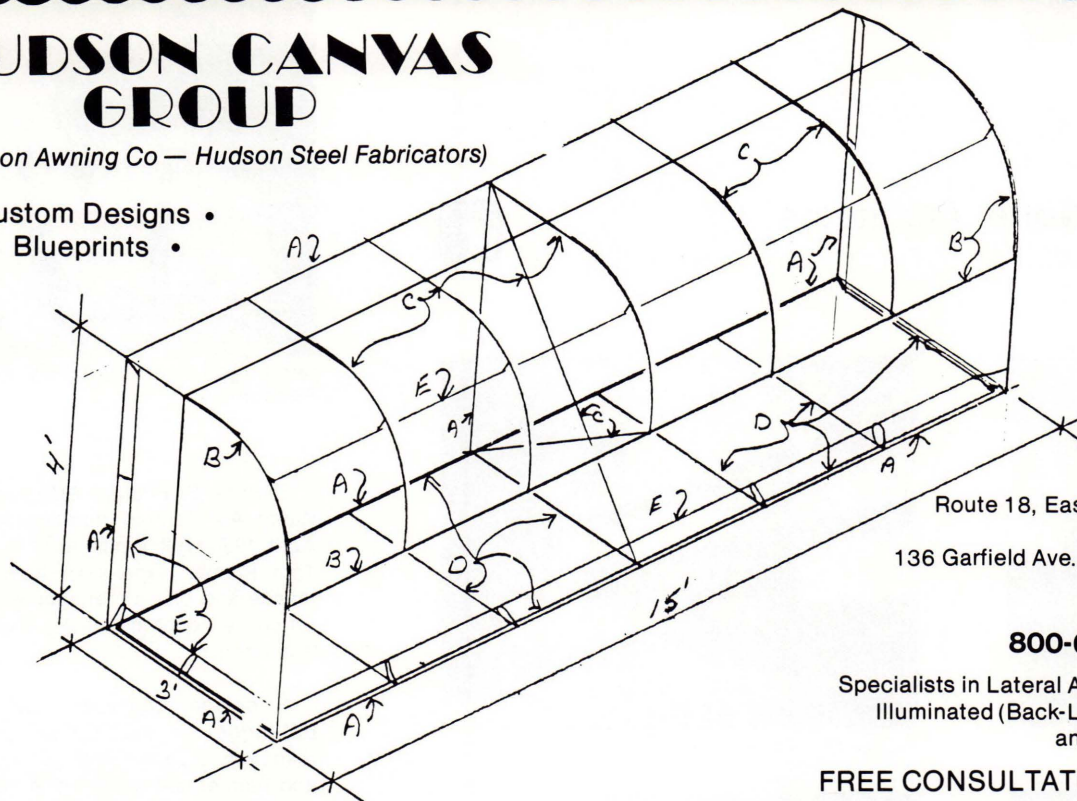


Construction of
Volumn Relations — 1921
Georges Vantongerloo

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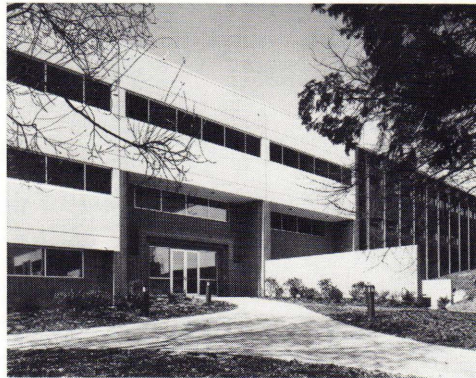
Fulmer and Wolfe, Architects Princeton, NJ



Left to right: Thomas S. Fulmer, AIA; William A. Wolfe, AIA.



105 Carnegie Center.



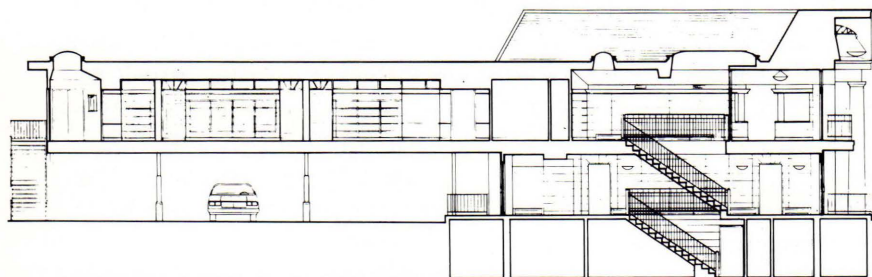
Pepperidge Farm Headquarters.



I.F.F. Flavors Plant.



Merck and Co., Inc: recycled factory space.



McCarthy and Schatzman, P.A.: Law Office Building.



First National Bank of Toms River: Point-Pleasant Branch.

Thomas S. Fulmer, AIA, and William A. Wolfe, AIA, formed their new partnership in April 1984. Bill Wolfe directs design, and Tom Fulmer supervises technical performance and office management. The firm's office is located at 20 Nassau Street, Princeton.

A design approach which develops buildings of distinctive character in response to each client's unique task, site, and budget will continue to be the Fulmer and Wolfe hallmark. Their recent Princeton-area work done through Fulmer, Bowers and Wolfe includes: Recording for the Blind headquarters; Carnegie Center 103, 104, and 105 office buildings and centrum; renovations of eight Princeton University dormitories; and the Princeton Bank Building, including headquarters and branch interiors, at Forrestal Center. Other recent projects which exhibit strong but varied character include the Pepperidge Farms headquarters in Norwalk, Connecticut, and a factory for International Flavors and Fragrances in South Brunswick.

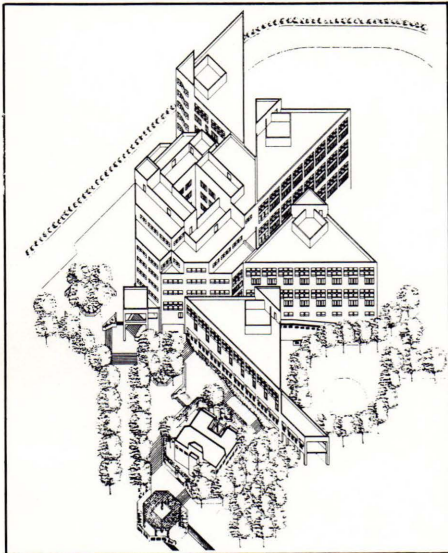
Tom Fulmer practiced as a partner of Fulmer and Bowers starting in 1967 and specialized in planning health care facilities including Hamilton and Zurbrugg Memorial hospitals. Before joining Fulmer, Bowers and Wolfe in 1980, Bill Wolfe was design associate with the Michigan firm of Gunnar Birkerts and Associates, producing award-winning buildings which include the Corning Museum of Glass in Corning, New York, and IBM's Michigan headquarters.

Fulmer and Wolfe are both graduates of Princeton University, where Wolfe received his M.F.A. in 1967. Fulmer earned his B. Arch. at MIT in 1961.

The six-person firm is currently very busy with a major addition and renovations of Edwards Hall at Princeton University, a new Quality Control Laboratory at Merck and Co., Inc. in Rahway, a law office building for McCarthy and Schatzman, P.A., two branch banks, a residence, and an office interior for graphic designers, Cook and Shanosky. Steady growth is projected for Fulmer and Wolfe.

book reviews

Skidmore, Owings, and Merrill, Architecture and Urbanism, 1973-1983. Van Nostrand Reinhold, 393 pages. Text in English and German. \$50.50.



University of Tizi-Ouzou, Tizi-Ouzou, Algeria. This university is to be built on a 197 acre site, 60 miles east of Algiers.

In any discussion of current American architecture one must consider the work of SOM, for if it does not always measure up to the highest standard, the commissions are generally of sufficient scope to be of significant interest to both the business and architectural communities. This tome is less a book and more the ultimate brochure. It is the third volume in a series, and presents the most recent of the famous firm's work.

The book is divided into geographical sections: the West Coast, the Middle West, the Southwest, the East Coast and international, each of which is prefaced with a brief discussion of SOM's presence in the region by Albert Bush-Brown. Mr. Bush-Brown has also contributed the introduction to the book.

In general, the architecture we are shown is conservative, but clean, hewing mostly to the middle of the road. This should not surprise us. There is an obvious accomplishment evident in the buildings, for they are without exception handsomely detailed. But the architecture is so well worked out it seems bloodless. There is little that is striving, less that is inspired. Perhaps it should come as no surprise that in the list of forty-seven firm partners active during this ten-year period, there is but one woman.

The best projects are those which are firmly tied to the tenets of structural expressionism. Where structural innovation is required and provided, the architectural results are more poetic. The most obvious example is the Haj Terminal in Jeddah, Saudia Arabia. Here we see a simple concept as the basis of the project, and the thoughtful, elegant elaboration of that idea

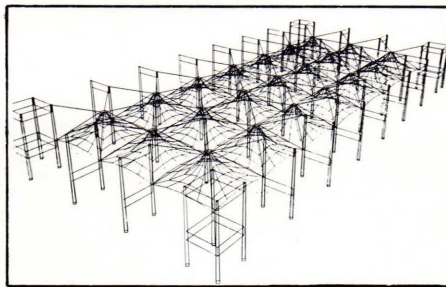
is at once practical and stirring.

The book itself is a handsome publication. The photography is excellent, but the site plans, floor plans, and section drawings are absolutely first-rate. They are clear and straight-forward, eloquent black line drawings. The plan of The Mall in Washington D.C. is so well done we recognize it immediately as if a familiar, old drawing we'd misplaced. The black and white photographs which supplement the plan are more appropriate than color, for color is what our ordinary tourist cameras show. The black and white photographs give the project its quality of timelessness. This is a sophisticated presentation, a celebration of governmental ideals embodied in architecture and the landscape, and a reiteration of themes expressed by Whitman long ago. One only wishes that our elected officials were inspired by these surroundings to seek similar ideals of clarity, economy of expression, and respect for the work of others as SOM has shown for the work of L'Enfant.

It is unfortunate, but the introduction conveys a tone that "through it all, SOM was there, the sole constant in a misguided world." The praises of office towers are sung too cavalierly, too uncritically. The major flaw is the sweetness of the phrasing; a sense of excess exaggerates the worth of lesser buildings and diminishes the significance of the better ones. Of specific note, Mr. Bush-Brown too glibly asserts the contextualism of SOM's oeuvre, while the projects scarcely support the assertion.

On the whole book is a visual delight. It is a celebration of essentially Modernist work, and while glass boxes abound, this book is proof that very handsome architecture can emerge, given the proper attention.

Philip S. Kennedy-Grant, AIA



The Haj Terminal, King Abdul Aziz International Airport, Jeddah, Saudia Arabia.

The Failure of Modern Architecture by Brent C. Brolin. New York, Van Nostrand Reinhold Company, 1976. 128 pages, illustrated, \$7.95. (paperback)

Addressing the general public as well as architects, interior and industrial designers, Brent C. Brolin presents a lucid and, in most cases, convincing argument for the rejection of the principles and stylistic tendencies of "modern" architecture. Published eight years ago, *The Failure of Modern Architecture* remains an impor-

tant and timely book as we continue to evaluate the current state of architecture.

Brolin traces the cultural roots of modern architecture to the spirit of capitalism in the nineteenth century that infused many of the designers in the Western world with the belief that "efficiency", "progress" and "change" were among the most important virtues existing. The stripping away of "inefficient" ornament, an infatuation with new machines (and the image of machines), and an almost anti-historical attitude towards design were three stylistic manifestations of this belief that had particularly strong impacts on architects and industrial designers.

The author argues successfully, and gives well-illustrated examples showing, that modernism resulted in a "style" rather than, as the modernists liked to profess, a single "true" and "proper" design for each project. Examples are presented that range from multiple solutions for sun control to different uses accommodated by a single building type to clearly demonstrate that, despite the modernists' claim, form does not necessarily follow function at the scale of either detail or building. And finally, the "clean lines" and "fine machined appearance" that was held in such high esteem is shown to be "more often than not, achieved by costly hand finishing" rather than the result of efficient and inexpensive (and much admired) mass production.

After demonstrating that the stylistic or moral basis of modern architecture is not necessarily the "truth", Brolin has a relatively easy time in proving that the "missionary zeal" used by architects (with the best of intentions) to spread the proper building solutions all over the world might not have been appropriate. We are shown in numerous examples how architects ignored the existing social organizations and tendencies and created buildings and towns that did not "function" as they expected.

The detailed case studies (approximately 25% of the book) of "the Application of the Modern Ideology" in Chandigarh, India and Sanaa, Yemen are devastatingly clear in their description of the failure of imposing Western solutions upon societies and environments very different from our own. To the dismay of local residents, structures were designed that ignore cultural symbols and local traditions. The imposition of "Western housing" and construction forced residents to modify their homes and living patterns in order to integrate their lifestyle into their new residences (eg. living rooms became bedrooms, kitchens that were too small to eat in forced families to eat in shifts, etc.). In some cases, new construction relied on expensive environmental control systems to make them habitable while the traditional buildings, which were designed in sympathy with the climate and terrain, needed no special equipment. Unfortunately, these case studies are not isolated examples of our failures and more can be found throughout the world.

Brent Brolin does not only criticize. He offers suggestions to avoid the repetition of the failure(s) of modern architecture. He provides the reader with many photographs showing that a sympathetic response to both the built and natural environments will go a long way towards achieving a "visually coherent" area that is appreciated by the people who live in and pass through the various sites. It is suggested that architects use their creativity to "reinforce rather than undermine the character of neighborhoods and cities every time a building is added" while at the same time adding something new and valuable to the place in which the project sits. Furthermore, behavioral data and studies, according to the author, can give us "information and insights that are at least as comparable in sophistication to the calculations that enabled engineers to build the first great bridges and towers."

At the end of the book, Brolin takes a small, and probably wise, retreat from an over-reliance on behavioral data. Perhaps recognizing potential problems with the substitution of imposed new rules to replace the modernist ones, Brolin calls for a flexibility and a change in attitude. The book is, in fact, a persuasive and well-documented argument for contextualism — both physical and cultural as the author proposes a regional rather than a universal response to building problems. *The Failure of Modern Architecture* is a book that still needs to be read not only as an historical footnote but also as a practical handbook.

Glenn Goldman, AIA



Design By Choice, by Reyner Banham, 152 pages, 160 illustrations, Rizzoli Publications, 1981.

That modern architecture fell short of its lofty goals seems of little consequence now, but few questioned its sovereignty in the early fifties when Banham began the series of illuminating essays that make up this book. Often regarded as a torchbearer of the heroic decades of modernism, Banham is seen here as highly critical of its premises. The postwar perspective of these examinations gives this book a strange sense of *deja-vu*.

The first of two sections deals directly with architecture, and it is here that we encounter the sprightly scholarship that hallmarked Banham's seminal doctoral thesis of 1960, "Theory and Design in the First Machine Age". We see his detective skills exhibited in a criticism of the machine aesthetic as "an outworn piece of mental equipment"; Corb's examples of machine age beauty were all hand-made precious objects. Banham finds a sort of "selective amnesia" in Siegfried Giedeon's documentation of early modernist history; for instance, the omission of the poet Paul Scheebart's pivotal role in the development of Taut's Glass Pavilion.

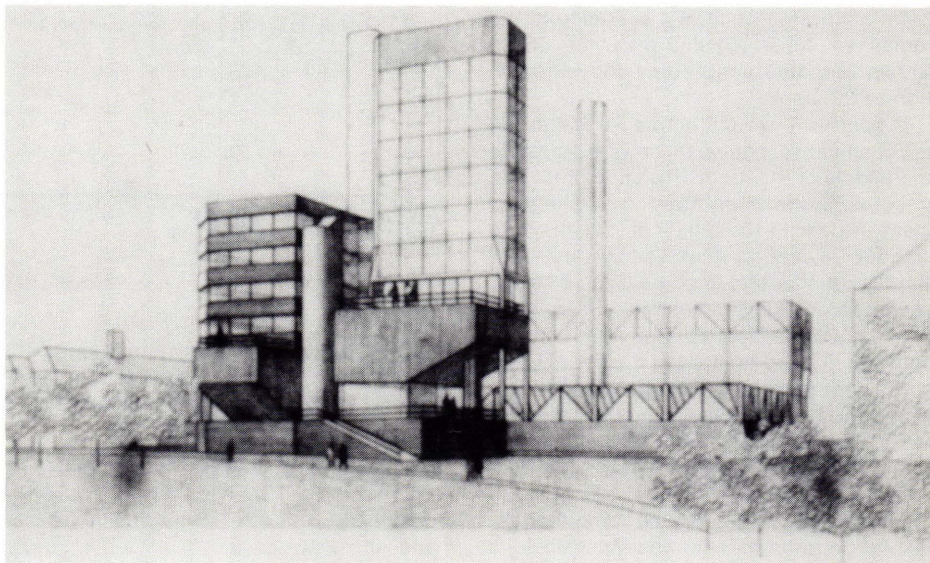
Banham points out the "operational lore" of the profession as interpreted through a

latent historicism of the 1960's (Scully, Rowe, Zevi) that, for instance, altered the perception of Mies as a technologist to that of classicist (Schinkel). The existence of battling ideological camps within the profession is nothing new, as Banham points out in his description of the Bauhaus' mediating role between the Formalists (Gropius) and Technologists (Mies).

That the relationship of architecture to user mirrors that of product to consumer indicates a structural change in the role of the architect. Architecture in a capitalist society is a branch of commerce and apt to resemble advertising. The public has a difficult time digesting radical innovations and always prefers something more familiar — there is no communication without convention. This was all obvious to Banham in the fifties, as he believed that architecture is a product of its day. Banham's idea of the "aesthetics of expendability" points up the absurdity of the concept of timeless beauty in our throw-away economy. His analysis of the symbolism in London's pubs, and of pop images in general, prefigures Venturi's 1966 oeuvre.

In positioning architecture in the macrocosm of culture Banham has few rivals. Unlike the verbose criticism prevalent today, Banham's style is crisp and lucid, representing the best of investigative journalism. We savor images such as oil on one's Bugatti block to an inflatable fur-lined environment. Sarcasm peeks in with his coining of the word "vidiots". The breadth of issues that he confronts, and his postwar perspective, clearly establishes Banham as a grandfather of postmodern criticism.

Robert Dennis Cerutti, AIA



Perspective drawing of the Leicester University Engineering Building; Sterling and Gowan, 1964). "Toasting is a pretty primitive sort of conception. It just doesn't make sense in something rather smooth and elegant like the Braun toaster. I mean, you can burn bread all right in something crude and a bit old-fashioned like your Morphy Richards but not in the Braun. It's just not right!" — James Stirling, from *Design by Choice*.

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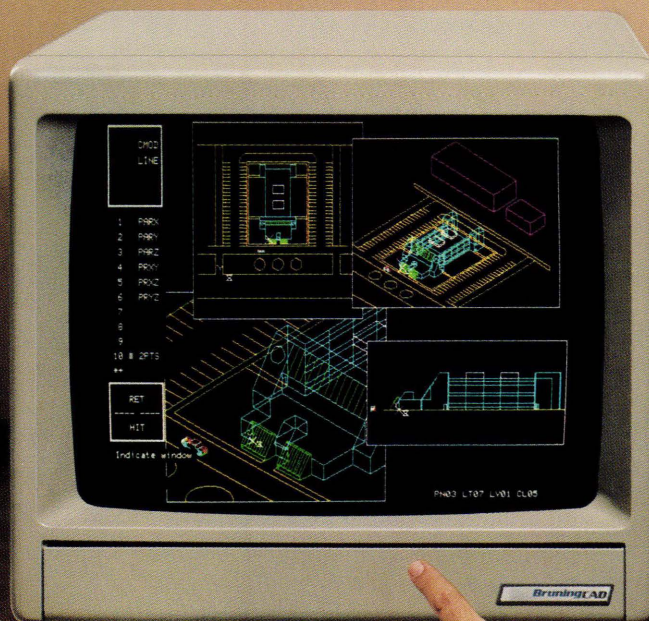
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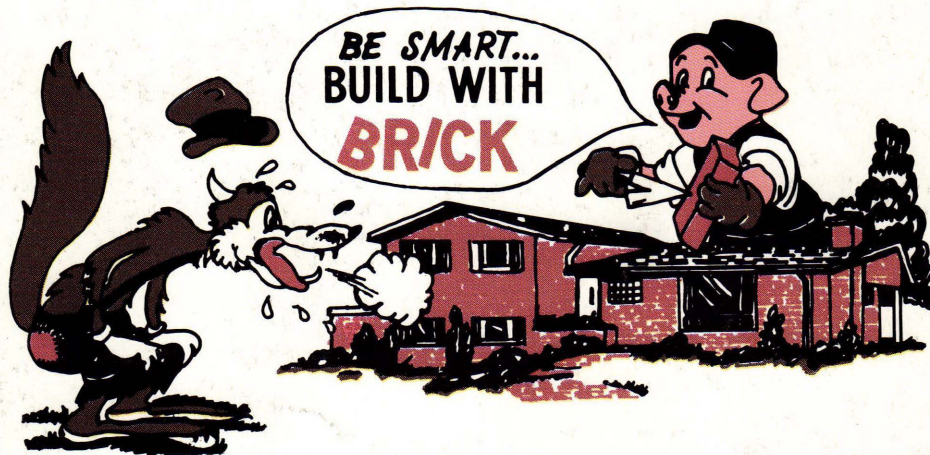
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